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p. 20


p. 26


p. 24


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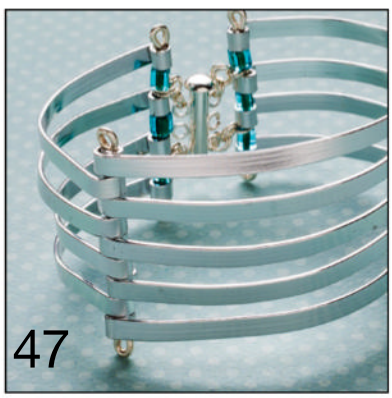
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*Wirework* (ISSN 1949-839X) is published twice yearly by Kalmbach Publishing Co., 21027 Crossroads Circle, P.O. Box 1612, Waukesha, WI 53187-1612. © 2015, Kalmbach Publishing Co. Material in this publication may not be reproduced in part or in whole without written permission from the publisher. SINGLE COPY PRICE: $7.99; $8.99 Canadian and international, payable in U.S. funds drawn on U.S. banks only. (Canadian price includes GST.) BN 12271 3209 RT. Printed in U.S.A.

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*By Stacy Werkheiser*















# Falling for gemstones

**Autumn is here — the perfect time** for sophisticated looks in rich hues. And what better way to achieve those looks than by pairing your beloved wire with gemstones? In this issue, we're sharing seven ways to feature stones in wire jewelry, including Denise Galloway's inventive cover piece, a design that turns a memento into a hip hinged pendant. Want to use a different treasure? Open up the pendant and swap out the stone for a new look. What a fun way to incorporate your favorite things into a new design!

For another exciting way to use gemstones, check out Agnieszka Anusiewicz's sunburst bezeled pendant (p. 44), which is a creative take on wire weaving. Who would have guessed that taking the support wires out would create such a cool look? And be sure to try Nady Trvdonova's heirloom-style wire-and-gemstone pendant (p. 38). It's so beautiful that it's hard to believe it started as just a few beads and pieces of wire. Then, turn to p. 82 to read about Nady and how she channels urban living concepts into fabulous jewelry.

We have a great deal more in store for you as well, like chain mail from Christine Wilson (p. 24), Vanessa Walilko (p. 50), and Rebeca Mojica (p. 60), and flat wire projects from Monica Han (p. 47) and Lilian Chen (p. 64). And don't miss Lisa Niven Kelly's informational and inspirational "Metal stamping 101" (p. 8), which will put you on the path to creating stylish jewelry in no time. Pay no heed to the tumbling temperatures — stay inside and create!



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Wirework FALL 2015

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Retail Trade Sales (800) 558-1544, press 3
Outside the U.S. and Canada (262) 796-8776 x 818
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Outside the U.S. and Canada (262) 796-8776 x 661
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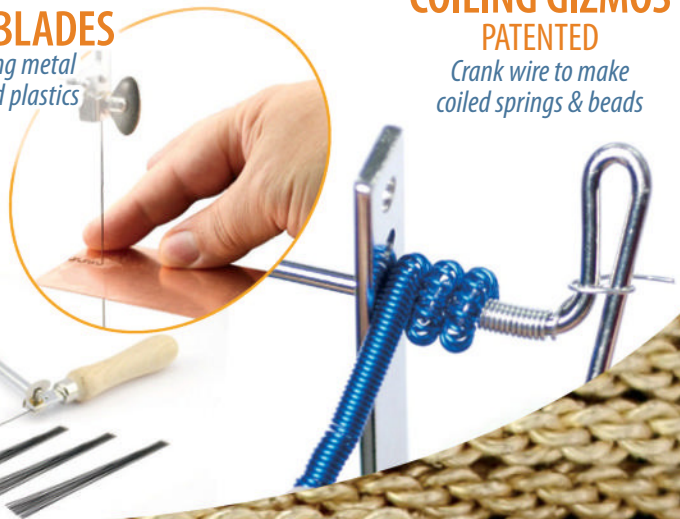
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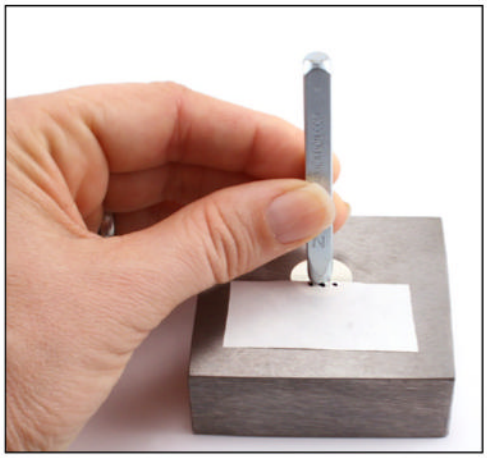
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# Metal stamping

## Get in on the hottest trend in jewelry making.

By Lisa Niven Kelly

Stamping is *hot* and it's perfect for making the customized message jewelry that is currently all the rage. If you want to try stamping but aren't sure where to begin (or have tried it and have had mediocre results), read on.



### Stamping 101

**1** Lay your metal blank on your bench block. Tape it down, lining up the top edge of the tape with the baseline of where you want the letters to go. Either write or put dots on the tape to use as a guide for placing your stamps.

**2** Lay your stamp lightly on your metal blank, and slide it down until the bottom of the letter bumps up against the edge of the tape. Hold the stamp steady and perfectly perpendicular to your bench block. Strike firmly once (ideally) or twice (if necessary) with your hammer. I recommend starting in the middle of your word, and then stamping to one direction and then the other.

**3** Darken the impressions using an oxidizing solution or a permanent marker. Use a Pro Polish Pad or fine steel wool to buff the surface, leaving the impressions black.

**4** Mark a dot on your blank for the jump ring hole. Punch the hole, and add a jump ring. Voilà! You have a beautiful hand-stamped pendant!

## TOOLS OF THE TRADE

### Steel bench block

This block is your stamping surface. Hard metal under your blank provides the resistance needed for your stamp to make a clean impression. Place your bench block on a sturdy table, and do not use padding underneath the block as that will cause your stamp to bounce, creating a shadowed look.

#### don't cheap out

**Avoid inexpensive bench blocks (less than $10) as they are usually too small or too soft for stamping.**

### Hammer/mallet

Choose a hammer that is at least 1 lb. (16 oz). This creates a deep (but not too deep) impression in most metals, especially harder metals like brass or nickel.

#### heavy blows

**I prefer a brass hammer because brass is heavy and dense yet soft, so you don't get the "bounce back" common with household hammers.**

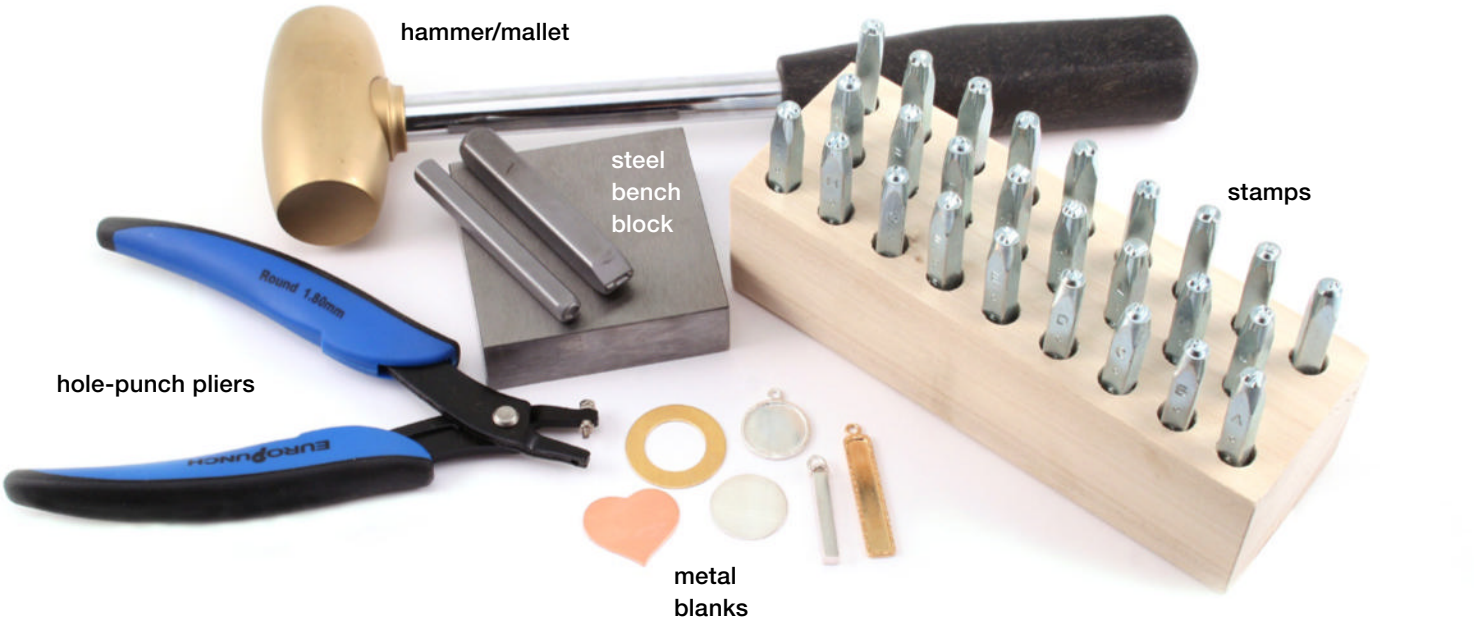
### Stamps!

Not long ago, there was only one font available — a basic uppercase. Now you can find designs and fonts to suit any design or style.

Stamps vary widely in quality. Cheap font sets ($10–$20) are great to start with. They usually come coated in oil to prevent rusting during shipping — just wipe them off with a paper towel before

## GENERAL TIPS

- **Practice, practice, practice!** Always keep a piece of scrap metal nearby to practice on. When starting with a new stamp, practice with it first, especially if it has a lot of detail. Consider having scrap pieces of different metals as well, because stamping on nickel (a pretty hard metal) is much different than stamping on pewter (much softer), which requires a gentle strike.
- **Soften up.** If you are having a hard time getting a good impression, consider annealing your metal first to soften it. You might also try pewter — it is a *dream* to stamp on!
- **Double or triple strike.** If you need to, go ahead and hit the stamp more than once. Just make sure you keep your hand steady so you don't move the stamp at all between strikes.
- **Rest and stretch.** Every five minutes, roll your shoulders and stretch out your hands. Stamping can take a toll on your joints if you don't stop and stretch, especially if you are using a 2-lb. hammer.




use. But beware — the letters in inexpensive sets are often not centered on the stamp and they are sometimes imperfect. Higher-quality sets usually come in a box and have an indicator on the side of the stamp to show you how to hold it to impress the letter correctly.

## hard going

**If you're stamping on stainless steel, which is very hard, make sure your stamps are rated for it (check the packaging). If you use your other stamps on stainless, you will ruin them.**

### Metal blanks

Stamping blanks are available in base metals like copper, brass, pewter, and aluminum, as well as precious metals such as sterling silver, fine silver, gold-filled, and even rose-gold-filled. The thicker the gauge, the more expensive the blank. It's best to stamp on blanks that are 24-gauge or thicker.

## raw material

**Most blanks are punched from sheet, so don't expect them to arrive in perfect condition. Often, blanks will have a slightly sharp edge or light scratches that need to be tumbled or buffed out with a polishing pad or fine sandpaper.**

### Hole punch/hole-punch pliers

Most stamping blanks do not come with a hole in them, so you will need a tool to punch a hole to accommodate a jump ring or wire links.

## wiggle room

**Choose a hole punch that is 0.5 mm bigger than the gauge of the ring or wire so there is plenty of clearance.**

### Stamping tape

Use stamping tape (you can also use painters tape) to hold your blank down when stamping, and to help line up your stamps in a straight line. If you want your letters perfectly centered (vertically) on the blank, place the top edge of the tape slightly below (by exactly half the size of the stamp) than the horizontal centerline.



*Lisa Niven Kelly is the founder and CEO of Beaducation.com. She is an award-winning artist, known for her innovative and intricate designs. Her designs and lessons have been featured in many jewelry-making books and magazines. Lisa is the author of the best-selling book* Stamped Metal Jewelry. *She was voted a Top 10 Teacher by the editors and readers of* Bead&Button *magazine.*

## STAMPING FAQ

**Q: What size stamp do I use for my blank?**
**A:** That depends on the design and "look" you are going for. Test different sizes by drawing letters on your blank with a felt-tip pen (you can remove them later with a polishing cloth), then measure the letters, and look for that size stamp. Once you have the stamps, trace your blank onto a piece of cardstock. Then lightly press the letters into the cardstock so you can see how they will look.

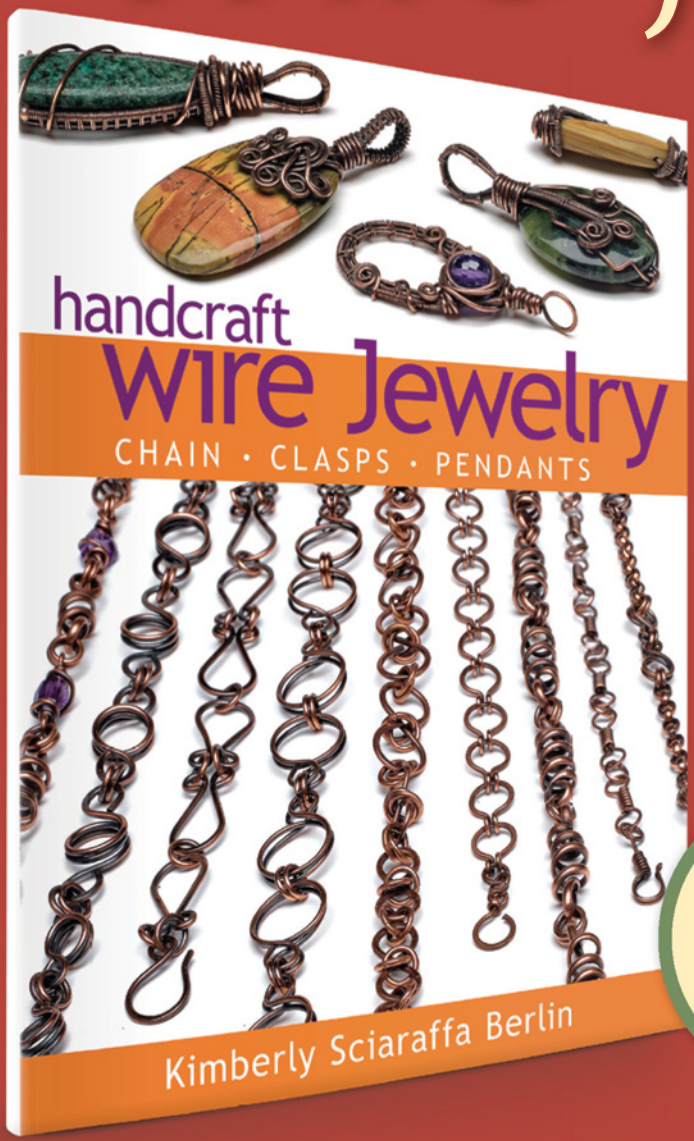



**Q: Why do I sometimes stamp only half the letter?**
**A:** If you get only half an impression, that means you are tilting the stamp rather than keeping it perpendicular to your bench block. If you get only a half impression, you can carefully realign the stamp, being careful to put the stamp back in the half impression, and stamp again while tilting it slightly to the side where the impression was missing.






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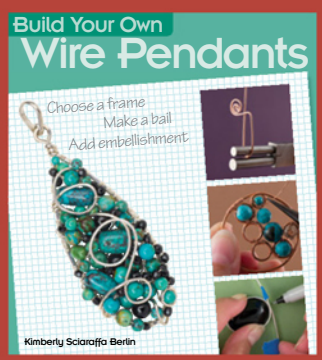



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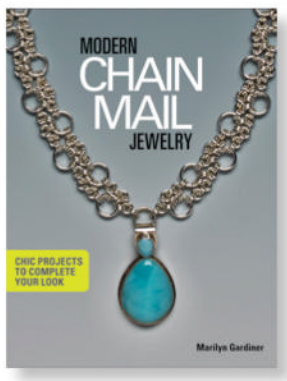
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# The creative process

## Finding the path to productivity.

By Brenda Schweder




We all want our own "easy" button when it comes to the creative process. But that's not always how it works; anything worth having is worth working hard for.

That's why the viral meme about the creative process is so relatable to anyone who has ever created anything:

**The creative process**
**1. This is awesome.**
**2. This is tricky.**
**3. This is crap.**
**4. I am crap.**
**5. This might be okay.**
**6. This is awesome.**

We've all been there. Here's a breakdown of what that feels like:

**1. This is awesome.** As we start generating ideas, our synapses are firing and we're connecting awesome ideas to incredible technique to spectacular potential like no one's business! This stage represents optimism for the life we believe we should be living, the state our house and affairs should be in, and the future, with us in its center, striking the Superman pose.

**2. This is tricky.** We start sketching, and begin to review the practicality and the reality. The idea takes dimension and our pencil marks begin to "find the line," but our thoughts start to whisper, "Hmmm ... this will take a bit more brain power/elbow grease than I thought." Doubt starts to creep in. Our ideas are still forming, yet they are less embryonic and fluid. We've moved past the euphoria of Step 1.

**3. This is crap.** Our idea starts to crumble like a landslide within a tsunami, and there's no sign of relief. We see few, if any, redeeming qualities to the hard work we've put in thus far. This is our darkest hour. The toughest challenge now begins: working through the fog and the yearning to do anything but this (including changing the cat litter — twice). But in spite of the self-doubt, this is when the wall between us and astonishing success starts to thin.

**4. I am crap.** We moody artists can sometimes tie our self-worth to our work (which is really validating when our stuff is great). Despite our best intentions, ideas like this creep into our consciousness from time to time (that's why this meme is so poignantly funny). Be nice to yourself and try to minimize (better yet, completely eradicate) this step. Our words are powerful, and we need to reserve all the energy we can for Step 5.

**5. This might be okay.** As the glimmer of hope returns, our stamina is called into play, growing at varying rates, from slothiness, to turkey trots, to cheetahs on the chase. Unpredictable? Absolutely! The fact that it happens at all may seem miraculous – but it should be expected with frequency. 'Cause let's face it, there are times when we're stuck at Step 3 or 4 for a very long time. Not good! So persevere, and consider this a marathon, my friends. And if by chance it's a sprint instead, you're in for a bigger V-Day in Step 6. Sprints do happen, by the way, as a reward for the other 99,999 failed races!

**6. This is awesome.** This is the "yes!" step, marked with some embarrassingly long fist-pumping sessions. It's also the we-knew-it-all-along stage because once our feet are firmly planted in the Winner's Circle, we absorb our victories and become them. And with every energizing conquest, we learn and grow and proceed with less caution.

Then, we run back to Step 1 and begin all over again as the rush of the conquest swells and meets our next big idea. One begets the second, and the third, and so on.

Matisse said: "Creativity takes courage." He was a wise man. Working your way through one idea, one project, one jewelry piece, takes guts. Working through a dozen, or a dozen year's worth, turns guts to mega-integrity, confidence, and uber power. And to think it all started with a little idea that popped out of nowhere! Yeah, right.

*Brenda Schweder is a jewelry artist creating primarily with steel wire and found objects. She has authored four books, and recently self-published* Collaborate: Friends in the Making. *Catch her on Etsy, Facebook, YouTube, Pinterest, and the public television program "Beads, Baubles & Jewels." Visit her website at www.brendaschweder.com.*

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# Deluxe Omega hoops



Update a classic earring style with two easy add-ons — a spiral and a dangle.

By Jennifer Flaten

**1** On a head pin, string a 10 mm coin bead, and make a wrapped loop **(Basics, p. 77)**. Repeat to make a second coin-bead dangle.

**2** Flush-cut a 3½-in. (89 mm) piece of 18-gauge wire. Center the wire on a ¾ in. (19 mm) mandrel, pull the ends tight, and cross them **(a)**.

**3** Remove the wire from the mandrel or peg, and flush-cut one end of the wire where it crosses the other **(b)**. File the other end smooth.

**4** With the remaining end of the wire, form a spiral **(Basics)** up to the crossing point.

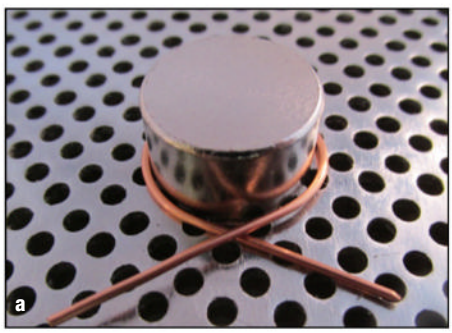
**5** Place the hoop on a bench block **(c)**, and tap it with a chasing hammer to work-harden the wire. You may also use a ball-peen hammer to add texture.

**6** Repeat steps 2–5 to form a second hoop.

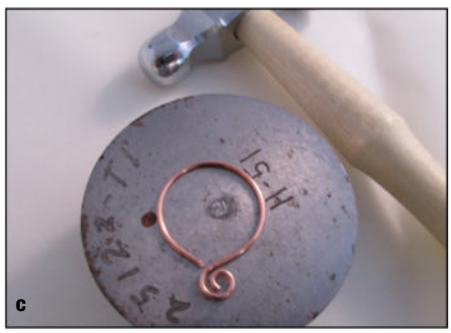
**7** Open a 5 mm jump ring **(Basics)**, attach a coin-bead dangle and an ear wire, and close the jump ring. Thread a hoop through the jump ring, and close the cut end of the loop near the spiral so there is no space. Repeat to assemble the second earring.



*Jennifer Flaten began making jewelry about five years ago and loves contrasting sparkly beads with wire. She also works in chain mail, and in addition to creating jewelry, she knits. A lot. Contact Jennifer at jenniferflaten@gmail.com, or visit her on Etsy, www.dragonandbutterfly.etsy.com.*


a


b


c

## difficulty level



## materials

**earrings ¾ in. x 1¼ (19 x 32 mm)**

- **7 in. (17.8 cm)** 18-gauge (1.0 mm) non-tarnish copper wire (Designer Wire, www.artbeads.com)
- **2** 10 mm coin beads (faceted goldstone)
- **2** 1½-in. (38 mm) head pins, 22-gauge (0.6 mm), copper
- **2** 5 mm jump rings, 20-gauge (0.8 mm), copper
- pair of ear wires, copper
- **2** pairs of chainnose, flatnose, and/or bentnose pliers
- roundnose pliers
- flush cutters strong enough to cut 18-gauge (1.0 mm) wire
- ¾ in. (19 mm) mandrel, such as a dowel, or jig with ¾ in. (19 mm) diameter peg
- metal file or emery board
- steel bench block
- chasing hammer

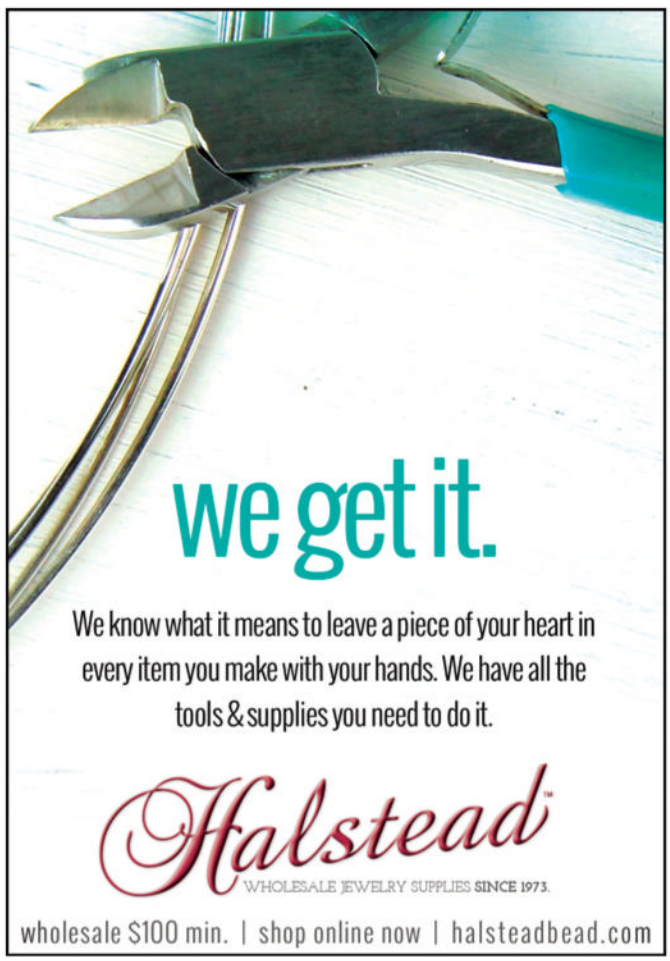












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# 2:04 a.m.

# *Betty realizes she can't pinch and zoom while holding pliers.*

## *Betty, don't hurt yourself.*

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P26536

# Castaway ring

Cast adrift with this spectacular ring! You can showcase a small assortment of sea glass or gemstone chips or coil wire around one main focal piece. We've made this ring with glass, but it would look just as lovely with a gemstone, pearl, or crystal center — or maybe all three!

By Beth Martin and Eva Sherman



This project was featured in the book ***Organic Wire and Metal Jewelry,*** available at www.JewelryandBeadingStore.com.



**Step 1**
Center and bend the textured wire around the ring mandrel at the desired size.



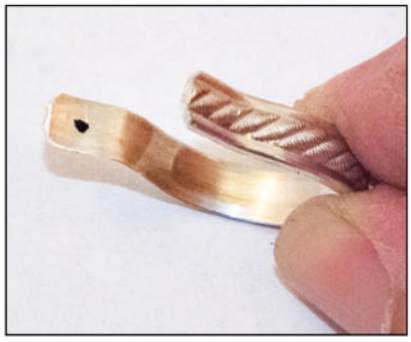
**Step 2**
**(a)** Using heavy-duty flush cutters, carefully trim the textured wire where it meets and file the ends of the band smooth.



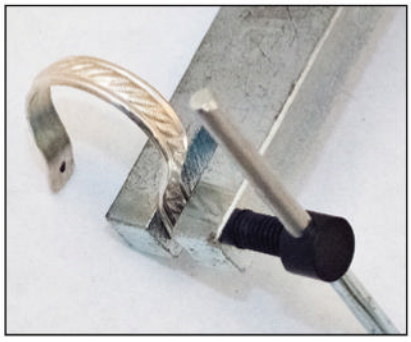
**(b)** Re-align the ends of the band.



**Step 3**
**(a)** Using chainnose pliers, make a 45-degree bend ¼ in. from each end of the band.



**(b)** Place a mark ⅛ in. from the end on each side of the band with a permanent marker.



**(c)** Line up the markings in the screw-action metal punch, and punch holes at each end of the band.



**Step 4**
String the components on the 20-gauge wire as desired. For the Sea Glass Ring, string a band hole, a bead cap, a sea glass nugget, a bead cap, and the other band hole. For the Round Bead Ring, substitute a 14mm glass rondelle for the nugget.



**Step 5**
Using 36 in. of 24-gauge wire, make a 6 in. coil **(Basics, p. 77)**. Repeat to make a second coil. On each side of the ring, slide the coiled wire onto the 20-gauge wire.



**Step 6**
**(a)** Place the entire assembly on the ring mandrel, and wrap each coiled wire end in a windmill motion around the assembly to create a bezel.



**(b)** When the bezel is the desired size, trim the excess coiled wire, being careful not to cut the 20-gauge wire.



**Step 7**
At the end of the coiled wire, wrap the 20-gauge wire around the band a few times to anchor it. Trim and tuck the ends. Tumble-polish **(Basics)** and add patina as desired.

### materials

**SEA GLASS RING**

**1** 20x15mm center-drilled sea glass nugget
**2** 6mm silver bead caps
3 in. textured flat silver wire, approx. ¼ in. wide
24 in. 20-gauge silver wire
72 in. 24-gauge coiled silver wire (for coil)

**ROUND BEAD RING**

**1** 14mm glass rondelle bead
**2** 10mm silver bead caps
3 in. textured flat silver wire, approx. ¼ in. wide
24 in. 20-gauge silver wire
72 in. 24-gauge coiled silver wire (for coil)

### tools

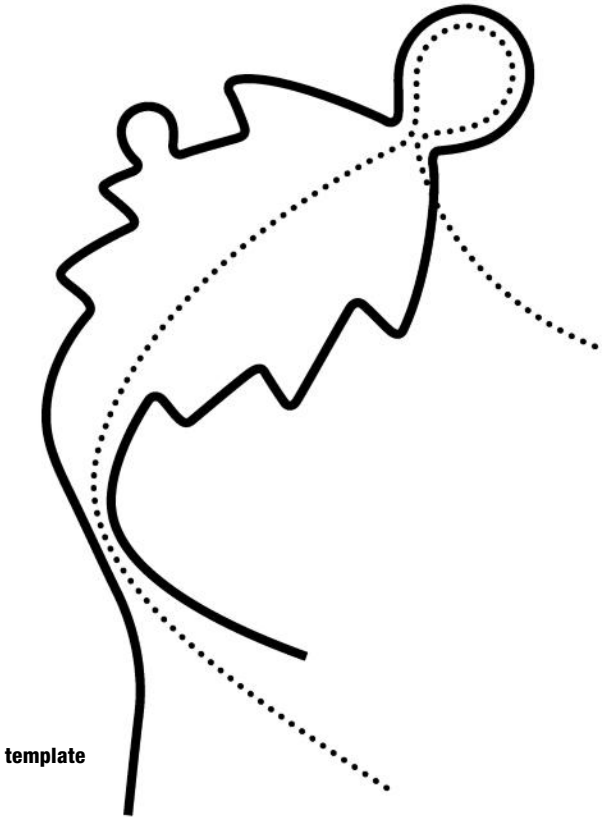
Ring mandrel
Metal file
Heavy-duty flush cutters
Chainnose pliers
Permanent marker
Metal punch
Rubber mallet

# Falling leaf pendant



Dive into a new season with an organic wire-wrapped pendant suspended from a vine-like chain.

By Rachel Norris



template


a


b


c


d

## Leaf frame

**1** On a piece of paper, draw the outline of a leaf with a large loop at the top, or trace the one shown here **(template, solid line)**. Your line should be continuous and should include a 1¼–1¾ in. (32–44 mm) tail at each end to make spirals. Not including the tails, the leaf should measure about 3 in. (76 mm) long and 1½ in. (38 mm) wide.

**2** Draw another line **(template, dotted line)** for the central vein and inner loop.

**3** Flush-cut a 16-in. (40.6 cm) piece of 18-gauge wire. Center the wire on a 12–15 mm mandrel, and form the wire around the mandrel. Adjust the wire to match the outer loop of your drawing. Using your fingers, chainnose pliers, and roundnose pliers, continue shaping the leaf against the outer line **(a)**.

**tip Your wire will work-harden as you form it, but if your wire is still too soft, place the leaf on a bench block, and tap it with a rawhide or plastic mallet. Do not use a chasing or ball-peen hammer, as this will flatten and texture the wire.**

**4** Flush-cut an 8-in. (20.3 cm) piece of 18-gauge wire. Form the inner loop of your leaf, but leave enough wire for the long tail of the central vein. The inner loop should fit inside the outer loop with about a 1 mm gap **(b)**.

## Leaf wrapping

**5** Cut 40 in. (1.1 m) of 26-gauge (wrapping) wire. Thread the wrapping wire between the inner and outer loops near the leaf's "neck." Leave a 12-in. (30.5 cm) tail. Make three wraps around the outer frame, then three wraps around both frames. Repeat this pattern until you reach the other side of the loop **(c)**. Don't trim the wires.

**tip Squeeze the wraps together with your fingers to keep them tight. You may use chainnose pliers, but be careful not to mar the wrapping wire.**

**6** With the wrapping wire, make several wraps around the neck of the loop, and then wrap around the shorter tail of the central vein, leaving ⅝ in. (16 mm) of the end bare. Trim and tuck **(Basics, p. 77)** this end of the wrapping wire **(d)**.

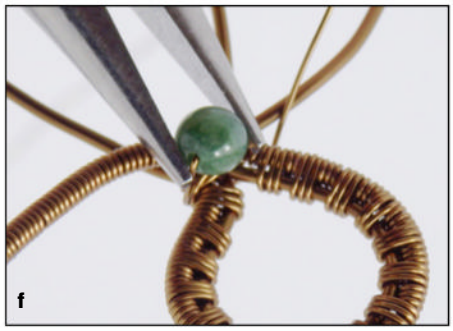
## difficulty level

## materials

**necklace 18½ in. (47 cm) with a 3 x 1½-in. (76 x 38 mm) pendant**

- coated copper wire, round (antique bronze)
  - **24 in. (61 cm)** 18-gauge (1.0 mm)
  - **74 in. (1.9 m)** 20-gauge (0.8 mm)
  - **18 ft. (5.5 m)** 26-gauge (0.4 mm)
  - **6 in. (15.2 cm)** scrap wire, any gauge
- jasper beads
  - **10–12** 10 x 12 mm drum beads
  - **8–10** 6 mm round beads
  - **4** 4 mm round beads
- **1** clasp
- chainnose pliers
- roundnose pliers
- flush cutters strong enough to cut 18-gauge (1.0 mm) wire
- paper and pencil
- 12–15 mm mandrel, such as a marker or dowel
- bench block with rawhide or plastic mallet (optional)


e


f


g

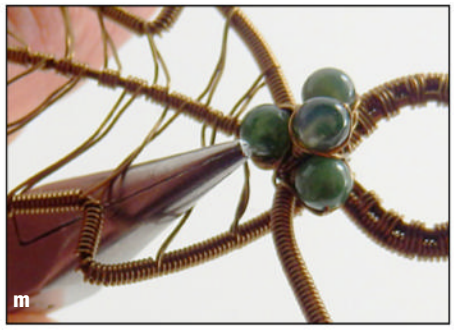

h


i


j


k


l


m

**7** On the other end of the wrapping wire, string a 4 mm round bead. Slide it to the base of the loop, and wrap once around the neck of the loop **(e)**. Using chainnose pliers, compress the wire on each side of the hole **(f)**. Make 3–4 wraps around the base of the bead. Pull firmly to form a cone **(g)**, and then make a wrap around the neck of the loop as before. Don't trim this wire.

**8** Cut 6-in. (15.2 cm) of scrap wire. Weave the scrap wire between the three wires at the tip of the leaf to keep them from overlapping **(h)**.

**9** Cut 4½ yd. (4.1 m) of wrapping wire. Center the wire on the central vein, close to the neck of the loop, and make 1–2 wraps around the vein. With the left-hand end of the wrapping wire, wrap the frame of the leaf for 7 mm to the left. With the right-hand wire, wrap the frame for 5 mm to the right **(i)**.

**10** Using the wrapping wire from the bead attachment in step 7, add three more beads in the same way. Position the beads to cover the neck of the loop as well as the first wraps around the central vein. Trim and tuck this wrapping wire.

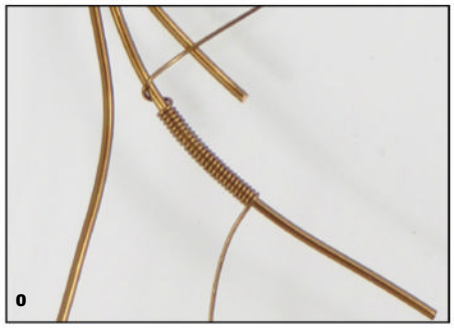
**11** Using the wrapping wire on the right side of the leaf, pass between the outer frame and central vein. Make a wrap around the vein in the opposite direction **(j)**. Make two more wraps. Keep the wire taut where it crosses the negative space of the leaf, but do not allow the central vein to be pulled out of position. Now pass back between the vein and the frame, and continue wrapping around the frame in the original direction for ¼ in. (6.5 mm) **(k)**.

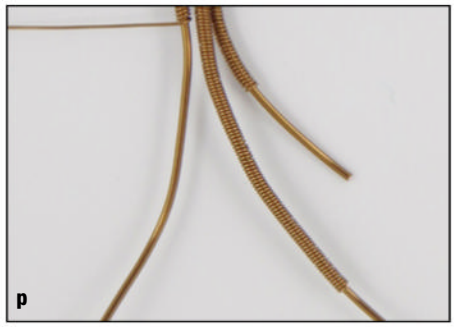
**12** Use the wrapping wire on the left side of the frame to wrap around the central vein as in step 11 **(l)**.

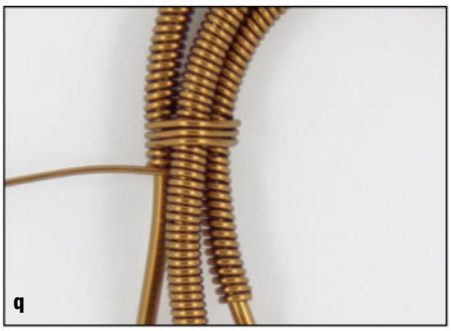
**13** Continue alternating steps 11 and 12, keeping in mind the following:

- Adjust the number of wraps around the sides of the frame as determined by the leaf shape.
- When you reach halfway down the leaf, you may need to push up the wraps around the central vein to keep them from sliding toward the tip.
- As you near the tip of the leaf, remove the scrap wire separating the wires.
- Position the wrapping wire at an angle to the central vein for a more natural look.
- Using chainnose pliers, pinch the wires where they cross the negative space of the leaf. To give the wires an organic curve, insert the closed jaws of your chainnose pliers as desired **(m)**.
- After wrapping the leaf points, continue wrapping around the sides of the frame until you reach where the binding was. Don't trim the wrapping wires **(n)**.


n


o


p


q


r


s

**14** Cut 12-in. (30.5 cm) of wrapping wire. Center the wire near the tip of the central vein, and begin wrapping upward **(o)**. After wrapping about 1½ in. (38 mm), trim and tuck the short tail, and slide the coil up to the wraps around the central vein. Continue wrapping with the long tail, leaving ¾ in. (19 mm) of the end of the vein bare. Trim and tuck this wrapping wire.

**15** Continue wrapping around the right side of the frame, leaving ¾ in. (19 mm) of the end bare, as in **(p)**. Trim and tuck this wrapping wire.

**16** With the left-hand wrapping wire, make three tight wraps around all three wires to position the central vein slightly on top of the frame wires **(q)**. Continue wrapping around the left frame wire, leaving ¾ in. (19 mm) of the end bare. Trim and tuck this wrapping wire.

**17** Form an open spiral **(Basics)** at the end of the frame wires as well as both ends of the central vein **(r)**. Use your fingers rather than pliers to rotate the spiral, as pliers will mar the wraps.

## Neck chains

**18** Cut a 3½-in. (89 mm) piece of 20-gauge wire. On one end, make the first half of a wrapped loop **(Basics)**, and thread it through the large loop of the pendant. String a 10 x 12 mm drum bead onto the wire, and wrap the wire that's below the bead around the base of the loop in one or two concentric circles to create a bead cap. Form a spiral at the end of the wire in the opposite direction as the wraps, and press it against the bead. Make the same type of wrapped loop with the other end of the wire, but position the spiral on the opposite side of the bead **(s)**.

**19** Repeat step 18 with a 6 mm round bead, this time attaching the link to the available loop of the previous link. Continue to alternate drum-bead links and round-bead links until your neck chain is 7½ in. (19.1 cm) or the desired length. Attach the last loop in the chain to half of the clasp.

**20** Make a second neck chain. Attach it to the frame of the leaf as shown in **(s)**. This chain must be longer (closer to 8½ in./21.6 cm) so the tip of the leaf pendant points down when worn.



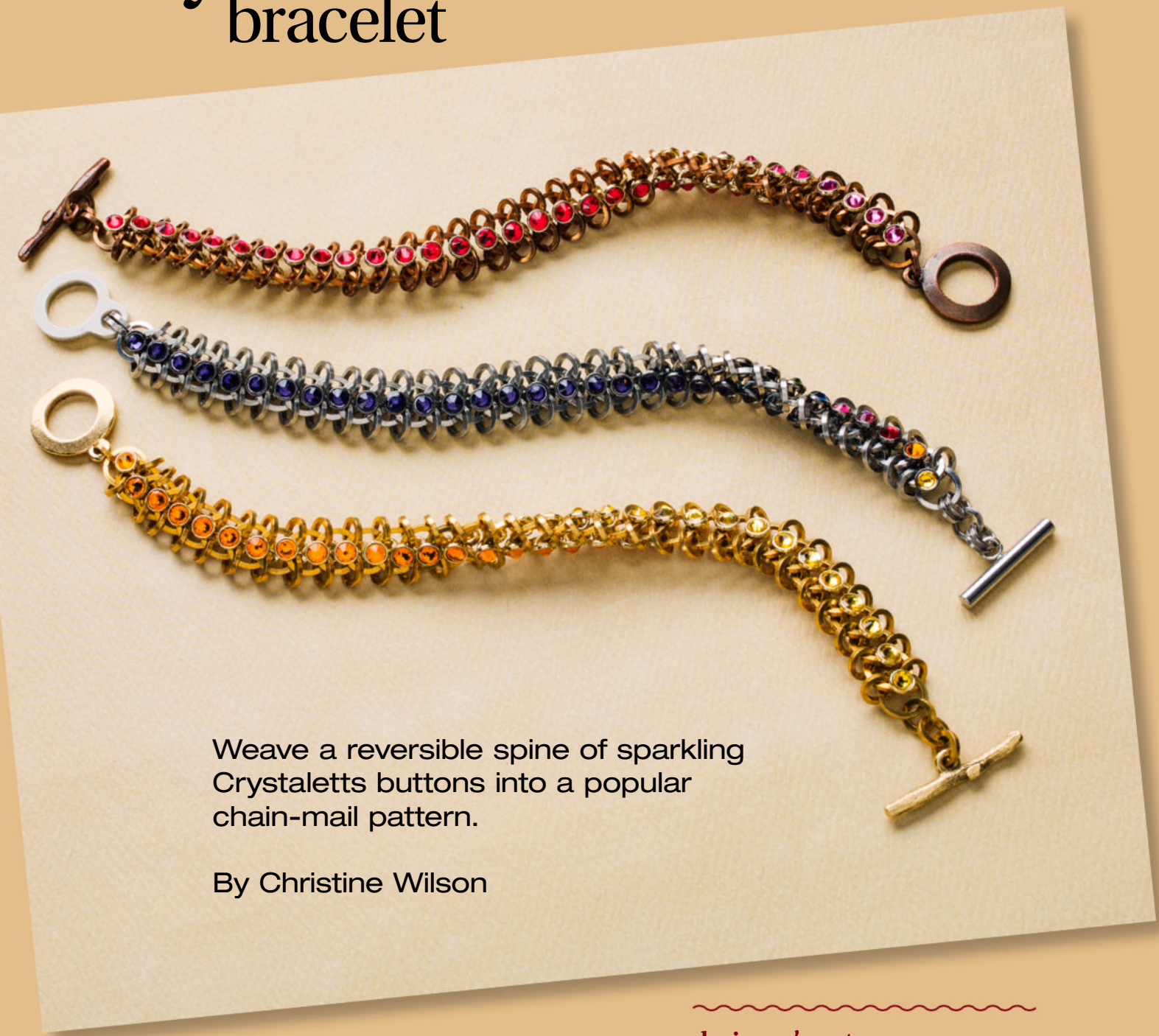
## design options

**Make a statement piece with multiple leaves, or make earrings with smaller leaves. For this necklace, scale down the large loop at the top of each leaf. In the two adjacent leaves, make a loop at the tip of the central vein for an additional connection point.**



*Rachel Norris has been making jewelry for five years. For the last four years, she's been a guest designer for* Jewellery Maker TV. *She has her own series of wirework DVDs,* The Beauty of Nature. *Her jewelry has been exhibited at the Victoria and Albert Museum in London. Contact her at rachel norrisavt@aol.com, or visit www.facebook.com/rachelnorrisjewellerydesigner.*

# Crystal vertebrae bracelet



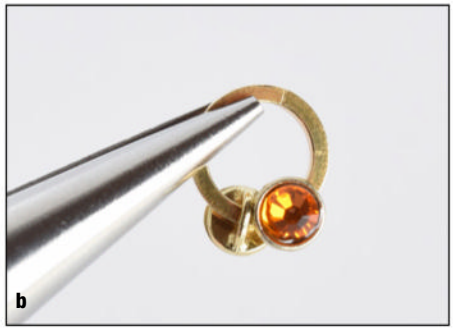
Weave a reversible spine of sparkling Crystaletts buttons into a popular chain-mail pattern.

By Christine Wilson

## designer's note

Horsman LTD produces two versions of its 3 mm Crystaletts buttons — one with Swarovski crystals and one with Czech-made crystals. I recommend the Swarovski version: most chain mailers find those bezels and shanks easier to work with than the Czech-made crystals.


a


b


c


d


e


f

In this project, I'll refer to the 18-I jump rings as "large" rings and the 18-A rings as "small" rings. (The letter size designations of these rings are specific to C&T Designs' square jump rings. I recommend you make this bracelet with the rings I use before experimenting with different ring sizes. If you make your own jump rings, you'll find that this weave is fairly forgiving.)

**1** Open all the jump rings **(Basics, p. 77)**. Slide a large ring through a 3 mm color A Crystaletts button, and close it. Slide a second large ring through a color B button, and close it **(a)**.

**2** Slide a large ring through a color A button, flip the ring over, and slide it through a color B button. Close the ring. The buttons should face out from the ring in opposite directions **(b)**. Make a total of 29 two-button rings.

**3** Use a small ring to attach the toggle ring to the color B ring from step 1. Position the component so that the button is facing down and to the right of the toggle ring **(c).**

**4** Lay a two-button ring from step 2 (shown in red in **d**) on top of the color B ring. The color A button attached to this ring should face up and to the left; the color B button should face down and to the right, next to the previous color B button. Note the two "eyes" formed where the two large rings overlap. Making sure the buttons stay aligned, slide one small ring through each eye, and close the rings (shown in black in **d**).

**5** Work as in step 4 to attach the rest of the two-button rings and small rings. End by attaching the color A ring from step 1 in the same manner (shown in red and black in **e**).

## show your colors!

**This reversible bracelet allows for a wide variety of color pairings. Try high-contrast colors, such as jet with crystal AB, or analogous colors, like capri blue and fern green. To make a great gift for Mom, choose her birthstone color for one side and her kids' birthstones for the other.**

### difficulty level

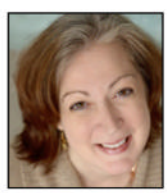
### materials

**bracelet 8 in. (20.3 cm)**

- 18-gauge (AWG, 1.02 mm) square-wire jump rings (www.candtdesigns.com)
  **32** style 18-I (bronze)
  **66** style 18-A (bronze)
- 3 mm Crystaletts buttons (www.dreamtimecreations.com or www.brewedadornments.etsy.com)
  **31** color A (sun in gold-tone bezel)
  **31** color B (sunflower in gold-tone bezel)
- **1** toggle clasp
- **2** pairs of chainnose, flatnose, and/or bent chainnose pliers

Complete kits available at www.brewedadornments.etsy.com.

**6** Create a chain of three small rings to attach the last large ring to the toggle bar **(f)**.



*Christine Wilson began making jewelry with friends and quickly developed a passion for metalwork, bead weaving, and using bottle caps in jewelry. She recently launched a line of chain-mail tutorials and kits, including one for this bracelet. Find her kits and more at www.brewedadornments.etsy.com; contact her at brewedadornments@gmail.com.*

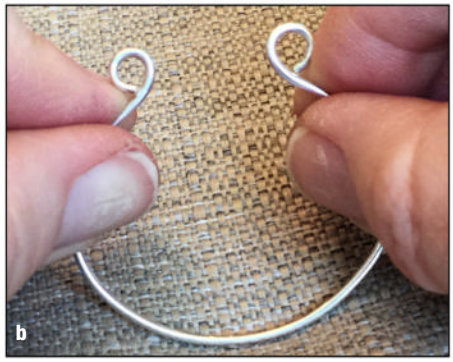
# Dewdrops
## necklace



Borrow the brick-stitch technique from bead weaving to embellish a pendant dripping with a playful focal.

By Cassie Donlen


a


b


c


d


e

## Pendant frame and focal

**1** Flush-cut a 4¾-in. (12.1 cm) piece of 16-gauge wire.

**tip If you use dark, annealed-steel wire, seal the wire with Renaissance Wax and a soft cloth after it's cut so it won't rust. Also, use dedicated pliers with annealed steel, as the wire can abrade these tools, which will then mar softer wire. If you want to use sterling silver but like the dark look of the steel, patinate the wire with liver of sulfur. (Basics, p. 77).**

**2** Using roundnose pliers, make a small downward-facing loop on each end of the wire. With the loops facing outward, center the wire on a bracelet mandrel or other oval form. Pull both ends of the wire around the mandrel to shape the pendant frame **(a)**. Remove the mandrel, and use your fingers to continue shaping the frame **(b)**. There should be a ¼ in. (6 mm) space between the loops (or enough space for the lampworked drop bead to fit snuggly between the loops).

**3** Cut a 5-in. (12.7 cm) piece of 19- or 20-gauge wire. Center a 1-in. (25.5 mm) top-drilled, lampworked drop bead on the wire, and place it between the loops of the pendant frame. Pinch the loops together, and cross the ends of the wire behind the loops **(c)**.

**4** With the left-hand wire, make a wrap around the base of the left-hand loop **(d)**. Trim and tuck the wire **(Basics)** at the back of the loop. With the right-hand wire, make a wrap around the right-hand loop, and trim and tuck it at the back.

## Brick-stitch embellishment

**5** Cut a 30-in. (76.2 cm) piece of 22-gauge wire. Leaving a short tail, make three or four wraps around the pendant frame about ½ in. (13 mm) from the base of a loop.

## difficulty level

## materials

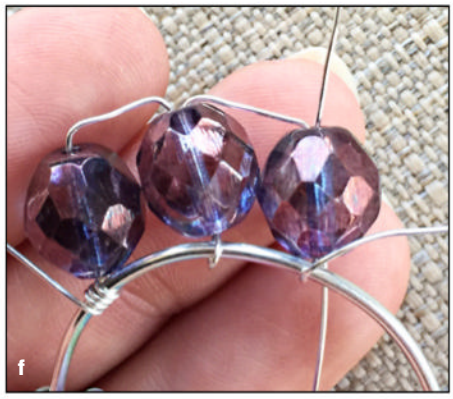
**necklace 18 in. (45.7 cm) with a 2 x 2½-in. (51 x 64 mm) pendant**

- dark, annealed-steel wire (www.brendaschweder.etsy.com) or sterling silver wire, round, dead soft
  - **4¾ in. (12.1 cm)** 16-gauge (1.3 mm)
  - **75 in. (1.9 m)** 19-gauge (0.9 mm) steel or 20-gauge (0.8 mm) sterling silver
  - **30 in. (76.2 cm**) 22-gauge (0.6 mm)
- lampworked beads (www.cassiedonlen.etsy.com)
  - **1** 1-in. (25.5 mm) top-drilled drop
  - **2** 5 x 8 mm rondelles
- Czech faceted round fire-polished beads (www.shipwreckbeads.com)
  - **11** 10 mm (olive green AB or light amethyst )
  - **12** 6 mm (topaz AB)
  - **12** 4 mm (bronze)
- **12** 5.5 x 8 mm crystal rondelles (Swarovski, iridescent green)
- **1** lobster claw clasp
- **20** 6 mm jump rings
- **2** pairs of chainnose, flatnose, and/or bentnose pliers
- roundnose pliers
- flush cutters strong enough to cut 16-gauge (1.3 mm) wire
- Renaissance Wax with soft cloth (if using annealed-steel wire)
- liver of sulfur (optional if using sterling silver wire)
- oval bracelet mandrel, or other oval form approximately 1 x 1½ in. (25.5 x 38 mm)

**6** String two 10 mm round beads on the long end of the wire, bring the wire behind and then through the center of the pendant frame, and feed the wire up through the second 10 mm bead **(e)**. Pull the wire tight, and position the beads next to each other with their holes parallel.

**7** String a 10 mm round bead, bring the wire behind the frame and through the center, and feed the wire up through the new bead **(f)**. Pull tight, and align the beads as before. Take care not to let any kinks form in the wire.

**8** Work as in step 7 to add eight more 10 mm round beads or as many as will comfortably fit around the perimeter of your pendant frame, allowing for about ½ in. (13 mm) between the final bead and loop. After adding the final bead, make three or four wraps around the pendant frame **(g)**. Trim and tuck the wire tails at both ends of the embellishment.


f


g

## Neck chains

**9** Make a wrapped loop **(Basics)** on one end of a 5-in. (12.7 cm) piece of 19- or 20-gauge wire. String a 4 mm bead, a crystal rondelle, and a 6 mm bead, and make a wrapped loop. Make a total of 12 three-bead links.

**10** Work as in step 9, but string a 5 x 8 mm lampworked rondelle, and make a wrapped loop. Repeat to make a second lampworked-bead link.

**11** Open a 6 mm jump ring **(Basics)**, and attach a loop from the pendant frame and a loop of a bead link. Close the jump ring. Using jump rings, attach a total of six three-bead links and a lampworked-bead link in the desired order to make one neck chain. Finish the chain by using a jump ring to attach the last link to a lobster claw clasp.

**12** Work as in step 11 to make the other neck chain, ending with five linked jump rings instead of the clasp.



*Cassie Donlen has been a jewelry designer for more than 13 years and lives in Milwaukee, Wisconsin, with her husband and three boys. She loves everything bead related, including her job as Associate Editor at* Bead&Button *magazine. To see more of her work, visit www.glassbeadle.com or www.cassiedonlen.etsy.com.*






# Infinity bracelet

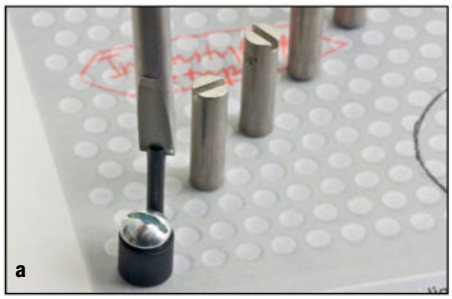
Discover limitless design possibilities when you add beads to a simple crisscrossing motif.

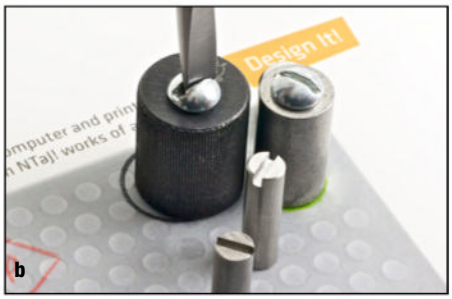
By Cindy Goldrick



## designer's note

If you'd prefer to use nonferrous wire (such as copper or silver) in this project, substitute 16-gauge wire for the 18-gauge called for, and replace the 20-gauge wire with 18-gauge.
















## Jig setup

**1** Download the InfinityCuff template at www.now-thats-a-jig.com, and print it on vellum paper at actual size. Place the pattern on the jig bed, aligning the corner holes. Use the PatternPunchr to punch through the corner holes, and insert CornerTaks.

**2** Use the PatternPunchr to punch holes as indicated on the template, and screw in the appropriate pegs **(a)**. If you do not have enough pegs to complete the setup, you can work the first few motifs and then reposition the pegs to complete the last motifs. Punch the hole for the SwiveLok as indicated on the template, and partially screw it in **(b)**.

## Bracelet base

**3** Flush-cut an 18-in. (45.7 cm) piece of 18-gauge wire.

**tip These instructions are for a 7-in. (17.8 cm) bracelet. Start with more wire for a longer bracelet.**

Place the center of the wire between the SwiveLok and the ½-in. (13 mm) peg at the upper right of the template. Turn the SwiveLok clockwise to trap the wire, and tighten the screw. Curve both ends of the wire around the ½-in. (13 mm) peg so that they cross below the peg, forming a large loop **(c)**.

**4** Curve both ends of the wire around the first ¼-in. (6.5 mm) peg in opposite directions so that they cross below it. Repeat **(d)** for each of the ¼-in. (6.5 mm) pegs, alternating which wire goes on top when crossing over.

**tip To make a shorter bracelet, omit the final ¼-in. (6.5 mm) peg in the setup, and move the final pegs closer to the last ¼-in. (6.5 mm) peg you used. For a longer bracelet, lift the wire off the pegs, and reposition it so you have room to complete the last motifs.**

**5** Wrap one end of the wire around the final ⅛-in. (3 mm) peg to form a loop, and make several wraps around the intersection of wire above the peg. Be sure to trap the other end of the wire in the wraps **(e)**. Do not trim the wire tails.

**6** Loosen the SwiveLok, and turn it away from the trapped wire and starting peg. Lift the bracelet off the pegs with the WireLiftr. At the other end of the bracelet, trim and tuck **(Basics, p. 77)** the wrapped wire, and trim the other wire even with the wraps **(f)**.

## difficulty level



## materials

**bracelet 7 in. (17.8 cm)**

- dark annealed steel wire (hardware stores or www.brendaschweder.etsy.com)
  - **18–22 in. (45.7–55.9 cm)** 18-gauge (1.0 mm)
  - **28 in. (71.1 cm)** 20-gauge (0.8 mm)
- **8** 8 mm or smaller beads
- lobster claw clasp with 7–8 mm jump ring (optional)
- **2** pairs of chainnose, flatnose, and/or bentnose pliers
- flush cutters strong enough to cut 18-gauge (1.0 mm) steel wire
- Now That's a Jig! Startr Kit (www.brendaschweder.etsy.com)
- Now That's a Jig! accessories (www.brendaschweder.etsy.com)
  - PatternPunchr
  - CornerTaks
  - SwiveLok
  - **4** additional ¼-in. (6.5 mm) round pegs (optional)
  - 1/16-in. (3 mm) Micropeg
  - WireLiftr
  - oval BangleSizr Puck (in preferred size)
- InfinityCuff template (www.now-thats-a-jig.com)
- S-HookClasp template (optional) (www.now-thats-a-jig.com)
- Renaissance Wax and soft cloth
- steel bench block or anvil (optional)
- steel wool (fine, 00) or wire brush
- 4–6 oz. utility hammer or ball-peen hammer (optional)
- vellum paper

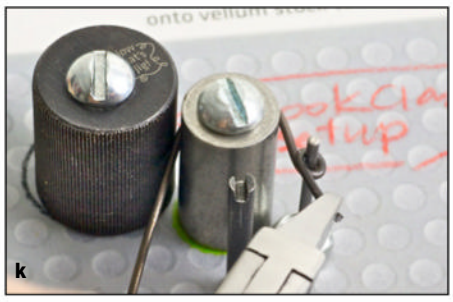


g


h


i


j


k


l


m

**7** If desired, place the bracelet on a bench block, and hammer it with a utility hammer to work-harden the wire, or hammer it with a ball-peen hammer to add texture. Avoid hammering the intersections of the wire.

**8** Use your fingers to curve the bracelet around an oval BangleSizr Puck **(g)**.

**9** If you're working with dark annealed steel wire, clean the bracelet with steel wool or a wire brush. If you're using dark annealed steel wire and will be adding crystals as your beads, seal the bracelet after cleaning but before adding the crystals in the following steps. (Renaissance Wax dulls the brilliance of crystals but will not hurt other beads.) To seal, apply a tiny bit of Renaissance Wax to the entire bracelet, and buff with a soft cloth.

## Embellishment

**10** Cut a 28-in. (71.1 cm) piece of 20-gauge wire. Leaving a short tail, wrap the wire a few times around the wraps at the end of the bracelet with the small loop **(h)**. Trim and tuck the short tail.

**11** Working on the front of the bracelet, string a bead on the wire, center it inside the first opening in the bracelet, and make two tight wraps at the next intersection **(i)**. Repeat to add a bead to each of the next seven openings, but do not add a bead inside the large loop at the end.

**tip Depending on the size and shape of your beads, they may not fit inside the openings. Do not force the beads, but rather allow them to stick up from the front of the bracelet.**

After adding the last bead, make two final wraps **(j)**, and trim and tuck the wire tail.

## Clasp

If using a lobster claw clasp, open a 7–8 mm jump ring **(Basics)**, attach the clasp to the small loop of the bracelet, and close the jump ring. If making your own hook clasp, follow the steps below.

**12** Reposition the pegs and SwiveLok for the S-HookClasp, as indicated on the template.

**13** Flush-cut a 4-in. (10.2 cm) piece of 18-gauge wire. Place the center of the wire between the SwiveLok and the ½-in. (13 mm) peg. Turn the SwiveLok clockwise to trap the wire, and tighten the screw.

**14** Curve the top end of the wire up and around the ½-in. (13 mm) peg, and wrap it counterclockwise around the 1/16-in. (1.5 mm) Micropeg **(k)**. Curve the bottom end of the wire down and around the ½-in. (13 mm) peg, and wrap it clockwise around the ⅛-in. (3 mm) peg **(l)**. Loosen the SwiveLok, and lift the clasp off the pegs. Trim each wire tail where it touches the body of the clasp.

**15** If desired, hammer the clasp as in step 7. Open the large loop of the clasp, attach the small loop of the bracelet, and close the loop **(m)**. Clean and seal the clasp as in step 9.



*Cindy Goldrick has crafted all her life. For the last five years, she has been designing and teaching at Toronto bead shows and stores, and she has also taught at the Bead&Button Show. Her passion is working with wire and forging metal, but she also embellishes vintage buttons with bead embroidery. She is the past chair of the Toronto Bead Society and recently left her position as executive director of the Queen West Art Crawl to launch her jewelry business. Contact Cindy at cegoldrick@yahoo.ca.*

# Dusky desert earrings

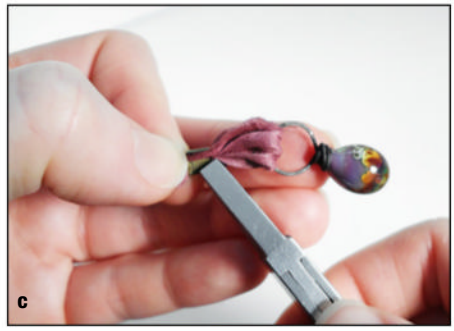


Paint the town in these vibrant dangles, featuring lampworked head pins, recycled sari silk, and WoolyWire.

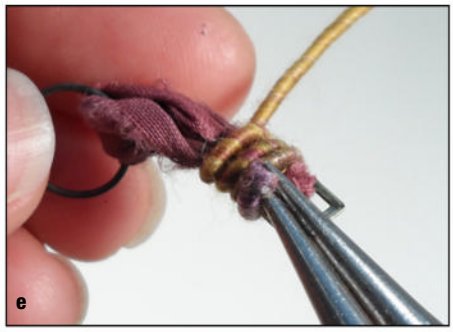
By Genea Crivello-Knable


a


b


c


d


e

Although these earrings are fairly straightforward, plan to make your wire-wrapped dangles 24 hours before assembling the earrings so that the lacquer has time to fully cure.

### Wire-wrapped dangles

**1** Using your fingers, bend a steel-wire lampworked head pin at a 90-degree angle just above the glass. Wrap the wire once around a 5/16-in. (8 mm) mandrel, such as the end of a fine-tip permanent marker **(a)** or dowel, to form a loop. Wrap the wire around itself at the base of the loop, covering the tip of the glass where it meets the wire. Trim any excess wire, and tuck the end into the wraps. Repeat to make a second dangle.

**2** Working in a well-ventilated area, use a paintbrush to paint the loop and wraps of each dangle with a coat of Clear Guard Protective Lacquer **(b)** to seal the steel wire. Allow the lacquer to dry for two hours.

**tip Place a bit of Sticky Tack on the bottom of each dangle to keep it standing upright while the lacquer dries. You may also lay the dangles on a piece of cardboard after holding them upright for a few minutes or until the lacquer is dry to the touch.**

While the lacquer sets, clean your paintbrush with xylene solvent. Without the solvent, your paintbrush will harden and cannot be used again.

**3** After two hours, apply a second coat of lacquer. Allow to dry overnight.

**tip Although not as permanent as lacquer, a quicker option for sealing the wire is to apply Renaissance wax with a soft cloth.**

### Assembly

**4** Cut a 2-in. (51 mm) piece of recycled sari silk, and center the loop of a dangle on the silk. Place both ends of the silk in a foldover crimp, and use chainnose or flatnose pliers to close the sides of the crimp **(c)**. Trim any excess silk at the top of the crimp.

**5** Cut a 3½-in. (89 mm) piece of WoolyWire, and finish the ends as follows: Apply Fray Check to each end, and while the wool is still wet, use your thumb and forefinger to twist the wool at each end in the direction of the existing twist. Trim any excess fibers.

**6** Place the WoolyWire against the bottom of the crimp, leaving a 1-in. (25.5 mm) tail pointing to the right. Begin wrapping the long end of the wire around the crimp **(d)** until you reach the opening at the top of the crimp. End with the last wrap on the back of the crimp.

**7** Trim the ending tail to ¼ in. (6 mm), and finish as before. Using roundnose pliers, make a small loop at the end of the WoolyWire **(e)**. Pinch the loop with chainnose or flatnose pliers, and then press the end against the wraps.

## difficulty level

## materials

**earrings 2¼ in. (57 mm)**

- **7 in. (17.8 cm)** WoolyWire (Tuscan vineyard; www.woolywireetc.etsy.com)
- **2** 9 x 18 mm drop-bead lamp worked glass/steel wire head pins (dusk-painted desert; www.geneabeads.com)
- **4 in. (10.2 cm)** recycled sari silk (vintage rose; www.geneabeads.com)
- **2** 6 x 11 mm foldover crimps (antique brass plated; item CN209, www.jewelrysupply.com)
- pair of ear wires (anodized niobium)
- **2** pairs of chainnose, flatnose, and/or bentnose pliers
- roundnose pliers
- wire cutters
- 5/16-in. (8 mm) mandrel, such as a fine-tip permanent marker or dowel
- Clear Guard Protective Lacquer (hardware stores)
- Fray Check
- paintbrush
- Sticky Tack or cardboard
- xylene solvent

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**8** With the starting tail, form a spiral **(Basics, p. 77) (f)**.

**9** Open the loop of an ear wire **(Basics)**, attach it to the opening at the top of the crimp, and close the loop.

**10** Repeat steps 4–9 to assemble the second earring. If desired, in step 6, leave the 1-in. (25.5 mm) tail pointing to the left to make a mirror-image spiral.

**tip Watch a video demonstration of finishing the cut end of Wooly-Wire. Search "wire-wrapping and ending WoolyWire" on YouTube.**



*Genea Crivello-Knable has been creative all her life, from drawing daisies around door knobs as a child to playing with fire as a lampwork artist. Color and distressed stone textures are her current obsessions in glass work. She lives in Kansas City, Missouri, and when not creating, she loves being outside with nature and dancing with her hula hoop. Contact Genea at eyedoglass@hotmail.com, or visit www.geneabeads.com.*



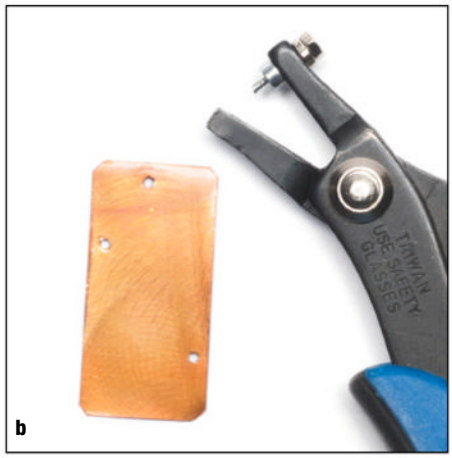
# Drawing a blank
## pendant & earrings



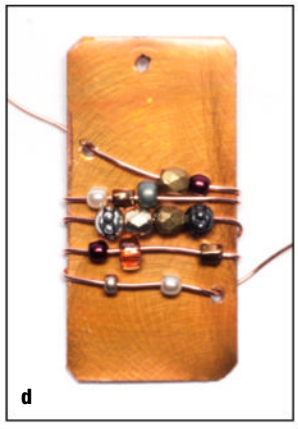
Create wearable wire doodles on a copper blank for a one-of-a-kind look.

By Irina Miech


a


b


c


d


e


f

## Pendant

**1** If desired, use metal shears to round the corners of the 28 x 43 mm copper blank **(a)**.

**2** Using hole-punch pliers, punch a centered hole at the top of the blank. Punch another hole above center on one long side of the blank and a third hole below center on the other long side **(b)**.

**tip The holes on the long sides can be as far from center as you like, but keep in mind that the distance between them will determine the height of the embellishment.**

**3** Cut a 20-in. (50.8 cm) piece of 24-gauge wire. Center a few beads on the wire, and hold them on the front of the blank about halfway between the two holes on the long sides. With each end of the wire, make a wrap around the back of the blank **(c)**.

**4** On each wire end, string a few more beads, and make another wrap. Continue working in this manner, aiming for an asymmetrical look, until the wires reach their respective holes. End with the wires on the front of the blank, and then feed each wire, front to back, through its hole. Trim the wire, leaving a 1¼-in. (32 mm) tail on each end **(d)**.

**5** With one wire, form a tight spiral **(Basics, p. 77)** until the spiral is about ¼ in. (6.5 mm) in diameter. Pull the wire around to the front of the blank, and press the spiral to the front with chainnose pliers. Repeat with the other wire **(e)**.

**6** Decide where you would like to make squiggles in the wire wraps. Using the tips of your chainnose pliers, grasp the wire, and rotate your hand a quarter turn. Continue making squiggles as desired on both the front and back of the pendant **(f)**.

## difficulty level

## materials

**both projects**

- **2** pairs of chainnose, flatnose, and/or bentnose pliers
- roundnose pliers
- wire cutters
- hole-punch pliers (1.25 mm)
- metal shears (optional)

**pendant 1¾ in. (44 mm) plus bail**

- **1** 28 x 43 mm copper blank (patinated and enameled)
- **20 in. (50.8 cm)** 24-gauge (0.5 mm) wire, round (Artistic Wire, antique brass)
- assorted 2–3 mm round beads or seed beads
- **1** 6 mm jump ring (copper)
- **1** pendant bail with loop (copper)

**earrings 2 in. (51 mm)**

- **2** 12 x 26 mm copper blanks (patinated and enameled)
- **20 in. (50.8 cm)** 24-gauge (0.5 mm) wire, round (Artistic Wire, antique brass)
- **2** 4–6 mm miscellaneous beads for dangle)
- assorted 2–3 mm round beads or seed beads
- **2** 1½-in. (38 mm) head pins (copper)
- **2** 4 mm jump rings (copper)
- pair of ear wires (copper)

All materials available at Eclectica, www.eclecticabeads.com, (262) 641-0910.


g


h


i

**tip If desired, make a squiggle at each end of a group of beads to set their position and keep them from sliding.**

**7** Open a 6 mm jump ring **(Basics)**, and attach the top hole to a pendant bail. Close the jump ring. String the pendant as desired.

### Earrings

**1** Work steps 1 and 2 of "Pendant" with the 12 x 26 mm copper blanks. Punch a fourth hole, centered at the bottom of the blank **(g)**.

**2** Embellish each blank with 10 in. (25.4 cm) of 24-gauge wire as in steps 3–6 of "Pendant." When making the bottom spiral, center it over the bottom hole **(h)**.

**3** On a head pin, string beads as desired, and make a wrapped loop **(Basics)**. Repeat to make a second dangle.

**4** Open a 4 mm jump ring **(Basics)**, and attach a dangle to the bottom hole of a blank, threading the jump ring through the center of the bottom spiral. Close the jump ring **(i)**. Repeat for the other blank.

**5** Open the loop of each ear wire, and attach one to the top hole of each blank.



*Irina Miech has been involved in jewelry making for more than 20 years. She has written numerous jewelry design books, including* Beautiful Wire Jewelry for Beaders*, volumes 1 and 2. She owns the retail bead store Eclectica in Brookfield, Wisconsin, and offers a variety of classes including wirework and metal clay. Contact Irina at info@eclecticabeads.com.*

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# Filigree fantastique pendant

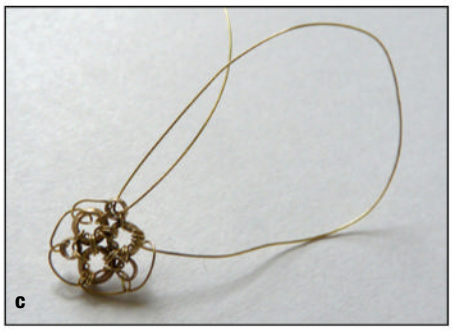


Wire-wrap lacy components with ultra-thin gauges for a delicate heirloom-quality pendant.

By Vendula "Nady" Tvrdonova


a


b


c


d


e


f

## Pendant center

**1** Cut three individual links from a piece of 3.5 mm rolo chain. Cut 4 ft. (1.2 m) of 26-gauge wrapping wire. Leaving a short tail, wire-wrap the three links together in a triangle formation **(a)**. Trim the short tail.

**2** Cut three individual links from a piece of a 1.9 mm rolo chain, and center the links between the 3.5 mm links on each side of the triangle. Continuing with the wrapping wire, wrap the smaller links to the larger ones **(b)**. End with your wire exiting up out of a link.

**3** Bring the wrapping wire around the outside of the component to the next link, and pass the wire up through the link. Do not pull too tightly, but rather allow the wire to form a loop bridging these two links. Bring the wire through the loop to anchor it in place.

**4** Continue working as in step 3 **(c)** until you have six loops around the outside of your component. Place an 8 mm cabochon at the center of the component, and snug the loops around it **(d)**.

**5** Bring the wrapping wire down through the next loop and up through the previous loop. This forms the first loop of the new round. Pull gently until the new loop hugs the cab. Repeat to complete the round **(e)**.

**6** If necessary, work one or more additional rounds until your cab is secure.

**7** Feed the wire down to the base of the component. Work as in step 3 to add another round of loops to the links, but string a color A 11º seed bead onto the wire before anchoring each loop **(f)**.

## difficulty level

## materials

**pendant 1¾ in. (44 mm)**

- brass wire, round
  - **18¾ in. (47.6 cm)** 20-gauge (0.8 mm)
  - **4 ft. (1.2 m)** 26-gauge (0.4 mm)
  - **3 ft. (91.4 cm)** 28-gauge (0.32 mm)
  - **26 ft. (7.9 m)** 32-gauge (0.2 mm)
- round rolo chain
  - **3** 3.5 mm individual links, plus **2** joined links (oxidized brass plated)
  - **3** 1.9 mm individual links (antique copper-plated brass)
- **1** 8 mm cabochon (paua shell)
- 11º seed beads
  - **6** color A (Toho 262, gold-lined crystal)
  - **6** color B (Toho 27BD, silver-lined teal)
- round beads
  - **6** 4 mms (agate)
  - **5** 2 mms, color C (agate)
  - **6** 2 mms, color D (white coral)
- chainnose pliers
- roundnose pliers
- wire cutters
- metal file or emery board
- permanent marker
- steel bench block or anvil
- hammer

## notes on materials

**The center of the pendant is composed of chain links joined into a base to support the cabochon. In lieu of links, you can use a handmade wire spiral, soldered jump ring, or other circular component that is the same circumference as your cab. Then, using a permanent marker, make six evenly spaced marks around the component so you know where to make the loops in steps 3 and 4. Also, choose a cab that is thicker rather than thinner so you have plenty of vertical space to make subsequent loops in steps 5 and 6.**


g


h


i


j


k


l

**8** End the wrapping wire by making several wraps around a link. Trim and tuck the wire tails **(Basics, p. 77)**.

## Heart filigree

**9** Cut six 2½-in. (64 mm) pieces of 20-gauge wire. Cut the ends at a sharp angle, and smooth them with a file or emery board. With a permanent marker, mark the midpoint of each wire.

**10** At each end of each wire, begin forming an open spiral **(Basics)** so that the sharp angles you cut in step 9 point into the center of the spiral. Using chainnose pliers, grasp the midpoint of each wire, and bend the spirals toward each other to form a heart shape **(g)**. Try to make the hearts as similar as possible **(h)**. Working one at a time, place the hearts on a bench block or anvil, and use a hammer to flatten them.

**11** Arrange the hearts around the pendant center so that the point of each heart is aligned with a color A 11º. The lobes of the hearts should be almost touching **(i)**. Adjust if necessary.

**12** Cut an 18-in. (45.7 cm) piece of 32-gauge wrapping wire. Leaving a 6-in. (15.2 cm) tail, make 2 mm of wraps around a heart to one side of the point and wrapping toward the point. When you reach the point, go through a 11º bead on the pendant center, and pull the point of the heart to the 11º, but leave a little give between them. Make two wraps on the other side of the point, go back through the 11º, make two wraps, and go back through the 11º. Make 2 mm of wraps around the heart on this side of the point, leaving at least a 6-in. (15.2 cm) tail at the end. Do not trim the tails **(j)**.

**13** Work as in step 12 to join the remaining hearts to the pendant center.

**14** Use scrap wire to temporarily join the lobes of the hearts where they almost touch.

**15** On one of the 6-in. (15.2 cm) tails left in step 12, string a 4 mm round bead. Center the bead between this heart and the adjacent one, and make two wraps around the adjacent heart. Go back through the bead, and make two wraps around the first heart. With the nearest 6-in. (15.2 cm) tail from the other heart, go through the bead, make two wraps around the first heart, go back through the bead, and make a few more wraps **(k)**. Trim and tuck these wire tails.

**tip Depending on the size of the bead hole, you may not be able to make a second pass of wire. But ideally, both wires should go through the bead twice for stability and security.**

**16** Work as in step 15 to add a total of six 4 mm round beads between the hearts. It's okay if the pendant feels flat and floppy at this point. The next steps will stabilize the piece and curve it.

**17** Remove the scrap wire joining the lobes of two adjacent hearts. Cut a 6-in. (15.2 cm) piece of 28-gauge wire. Leaving a short tail, make two wraps around one heart, make three wraps around both hearts, and make two wraps around the second heart **(l)**. Trim and tuck the wire tails.

**18** Work as in step 17 to remove the scrap wires and join the remaining hearts. The piece should begin taking on a convex curve **(m)**.

## Embellishments

**19** If necessary, gently adjust the spirals of each heart so that they are almost touching. Cut a 9-in. (22.9 cm) piece of 32-gauge wire. Leaving a short tail, make three wraps to connect the spirals inside a heart, wrapping toward


m


n


o


p


q


r

the top of the heart. Then make four or five wraps around just one of the spirals, ending with your wire pointing toward the other spiral. String a color B 11º seed bead onto the wire, make three wraps around the second spiral, and go back through the 11º **(n)**. Finish the wire by making a few wraps next to the 11º (wrapping around the wire going through the bead). Trim and tuck the wire tails.

**20** Work as in step 19 to join the remaining spirals and embellish them with color B 11º seed beads.

**21** Cut a 6-in. (15.2 cm) piece of 32-gauge wire. Leaving a short tail, make three wraps around a heart just above where it touches another heart. String a color C 2 mm round bead, make three wraps around the other heart, and go back through the bead. Finish the wire by making a few wraps next to the bead (wrapping around the wire going through the bead). Trim and tuck the wire tails **(o).**

**22** Work as in step 21 to add four more color C 2 mm round beads between the remaining hearts; do not add a bead between the last two hearts. This is where the pendant will attach to the chain.

**23** Cut six 5/8-in. (16 mm) pieces of 20-gauge wire. Cut the ends at sharp angles, as you did for the hearts, and smooth them with a file or emery board. Using roundnose pliers, make a partial loop at each wire end, and curve the wires gently between the loops to form fancy C-shapes **(p)**. Hammer each C-shape to flatten it.

**24** Cut an 18-in. (45.7 cm) piece of 32-gauge wire. Leaving a 6-in. (15.2 cm) tail, make 4 mm of wraps to one side of the center of the C-shape, wrapping toward the center. When you reach the center, string a color D 2 mm round bead, position it on the outside of the C-shape, and make two wraps around the other side of the center. Bring the wire back toward the bead, and make three wraps around the base of the bead. Continue wrapping the other side of the C-shape where you left off. Do not trim the wire tails **(q)**.

**25** Work as in step 24 to embellish the remaining C-shapes.

**26** Position one of the C-shapes below the spirals of a heart, with the color D 2 mm round bead directed toward the point of the heart.

**tip It's all right if the C-shape overlaps the spirals in order to fit properly inside the heart.**

With each wire tail, make three wraps around the C-shape and the corresponding spiral to join them, and then make a few more wraps around just one of the shapes — the spiral or the C-shape — depending on where it is easier to wrap the wire **(r)**. Trim and tuck the wire tails.

**27** Work as in step 26 to add a C-shape to each of the remaining hearts.

**28** Cut a two-link segment of 3.5 mm rolo chain. Cut a 6-in. (15.2 cm) piece of 32-gauge wire. Wire-wrap one link of the segment to the hearts left open in step 22. Trim and tuck the wire ends, and string the pendant as desired.



*Vendula "Nady" Tvrdonova of the Czech Republic is a life science researcher but does wirework to relax. She loves cityscapes and architecture, hence her interest in filigree. Contact Nady at info@nady.cz, or visit www.nady.cz to see more of her work. Read more about Nady and her work on p. 82.*



1



2



3

**Have a great piece you'd like to share with other *Wirework* readers?**
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1 **Suzie Sullivan** "Strata" was inspired by the glistening patterns and colors on the sea-washed rocks of the beaches of western Ireland. I created this tapestry by weaving wire, semi-precious stones, knitted wire, and copper sheet. Both weft and warp are multiple strands of fine wire that change color subtly as the weaving progresses across the loom. The piece measures 405 x 620 x 25 mm.
**www.derryauncrafts.com**
**www.facebook.com/thequaygallery**

2 **Rachel Norris** I received a strand of beautiful dark green, iridescent shell beads, and immediately imagined a vine leaf design. I made the main leaf components and arranged them asymmetrically to look like branches, and added clusters of copper beads at the base of the leaves like berries. To complete the vine design, I coiled the wire ends from the branches and leaves on a mandrel and spiraled and hammered the ends. I teach these techniques on a DVD available through my website.
**www.jewellerymaker.com**

3 **Rachel Norris** My copper carp brooch was inspired by tattoo renderings of Japanese koi. I created this three-dimensional wirework form using copper wire embellished with turquoise, blue quartz, and copper beads. I wanted to create a sinuous design with a real feeling of movement. The swirls along — and emerging from — the end of the tail are meant to symbolize the swirling eddies that form as the fish swims through the water.
**www.facebook.com/rachelnorris jewellerydesigner**



4



5



6

**4 Annemarie Kenyeres** This design came about because I wanted to make a rather plain bead look more interesting. I used copper beads, 20- and 26-gauge copper wire, and Czech glass flowers to give this pendant a lovely free-flowing style. A tutorial for this piece is now available in my Etsy shop.

**www.designedbyannemarie.etsy.com**
**www.facebook.com/originalartisanjewellery**

**5 Samantha Tookey** Since I started making jewelry, I've always preferred copper for its color and warmth. I am most inspired by nature and love using organic forms and textures in my designs. This sunflower is made from a single piece of copper sheet. The cabochon is held in place by a Viking-weave bezel supported by a wire frame, and the whole piece is oxidized using liver of sulfur. I used 0.8 mm bare copper sheet, 2 mm and 0.4 mm round bare copper wire, and a round labradorite cabochon.

**www.facebook.com/okccreations**

**6 Stephanie Czaja** For "Ring of Fire," I wanted to replicate the colors and points of flames of a blazing fire. I used the European 4-in-1 weave with more than 4,000 anodized aluminum rings and Swarovski crystals in gradated shades of red, orange, and yellow. When this piece is worn, the crystals shimmer and the chain mail diamonds dance like a wildfire.

**sk.czaja@gmail.com**

# Sunburst bezeled pendant



Frame a large focal bead with tiny, ornate loops using an ingenious wire-weaving technique.

By Agnieszka Anusiewicz

### Sunburst weave

**1** Cut a 12-in. (30.5 cm) piece of 19-gauge wire. Using roundnose pliers, bend the wire into a U-shape with the legs 1 cm apart. Cut a second 12-in. (30.5 cm) piece of 19-gauge wire, and bend it into a U-shape with the legs 3 mm apart. Place the wires horizontally on your work surface, with the 3 mm U-shape inside the 1 cm U-shape **(a)**. Counting from the bottom, these will be wires 1, 2, 3, and 4.

**tip If desired, use a piece of scrap wire to join the U-shapes at their bends. This will help keep the space between the wires consistent as you weave.**

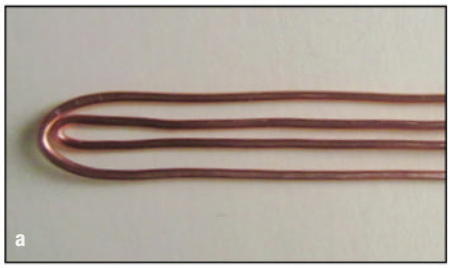
**2** Cut 3 yd. (2.7 m) of 26-gauge (weaving) wire. Hold one end of the weaving wire behind the U-shapes, and then bring the weaving wire toward you between wires 1 and 2. Leaving a short tail, make three wraps around wire 1 about ¾ in. (19 mm) from the bend of the U-shapes.

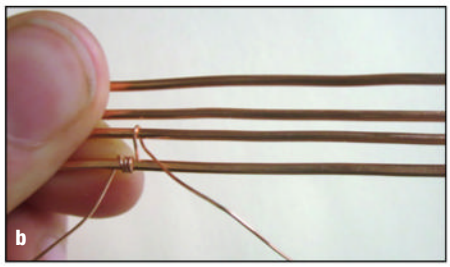
**3** Bring the weaving wire between wires 1 and 2 **(b)**, and make three wraps around wire 2 in the opposite direction. Bring the weaving wire between wires 1 and 2, and make three wraps around wire 1 in the original direction **(c)**.

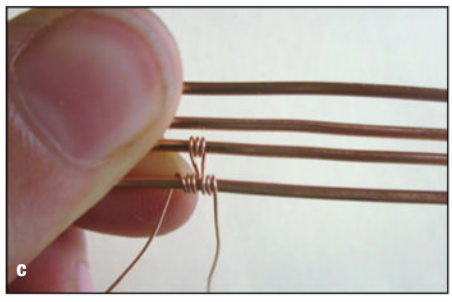
**4** Bring the weaving wire behind wires 1 and 2 and then between wires 2 and 3 **(d)**. Make three wraps around wire 3 in the opposite direction. Bring the weaving wire behind wires 3 and 2 and then between wires 1 and 2 **(e)**. Make three wraps around wire 1 in the original direction.

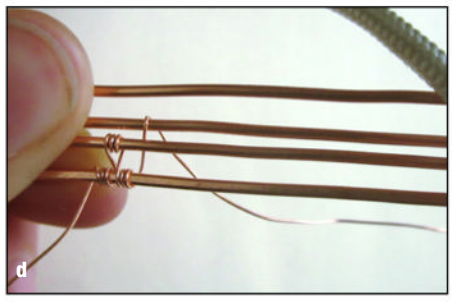
**5** Bring the weaving wire behind wires 1, 2, and 3 and then between wires 3 and 4 **(f)**. Make three wraps around wire 4 in the opposite direction. Bring the weaving wire behind wires 4, 3, and 2 and then between wires 1 and 2 **(g)**. Make three wraps around wire 1 in the original direction.

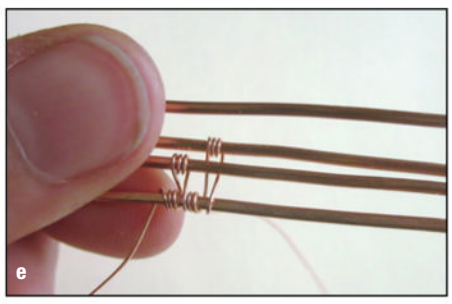
**6** Work as in steps 4 and 3 to complete the first full pattern **(h)**.

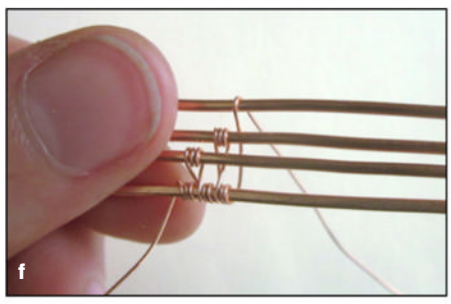

a

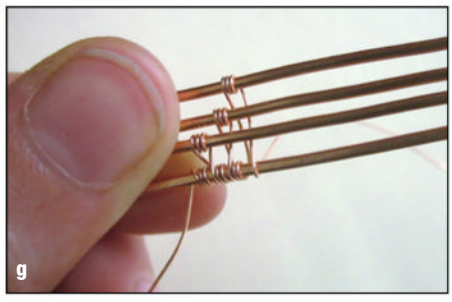

b

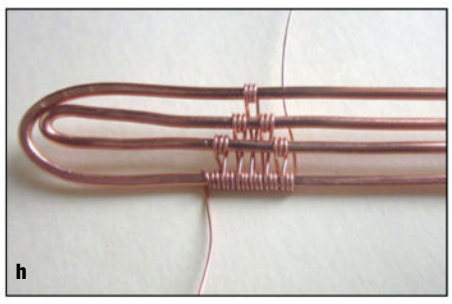

c


d


e


f


g


h



## opulent earrings

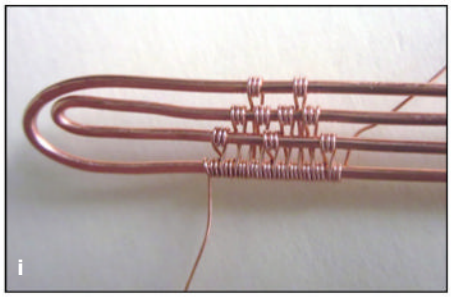
**To make earrings, weave around just two wires for a daintier frame. This pair features 10 mm round beads in the center.**

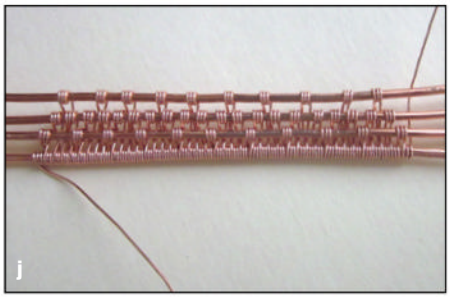
## difficulty level

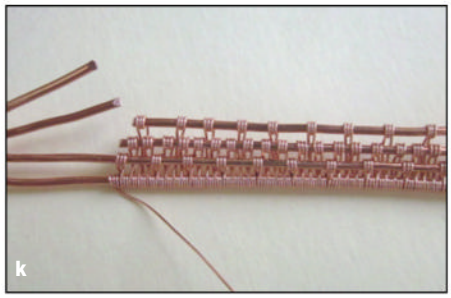
## materials

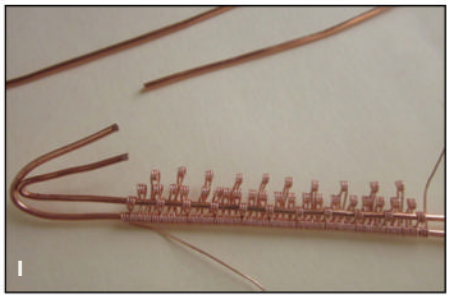
**pendant 2 in. (51 mm) plus bail**

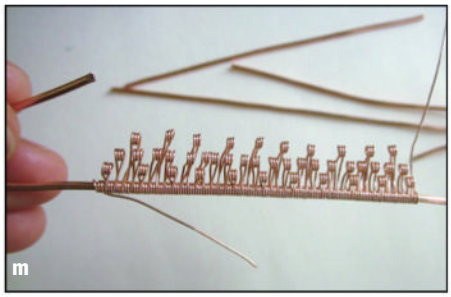
- copper wire, round
  - **2 ft. (61 cm)** 19-gauge (0.9 mm)
  - **10 ft. (3 m)** 26-gauge (0.4 mm)
- **1** 17 x 25 mm oval focal bead (carnelian)
- **1** 5 mm round accent bead (garnet)
- chainnose pliers
- flatnose pliers
- roundnose pliers
- wire cutters

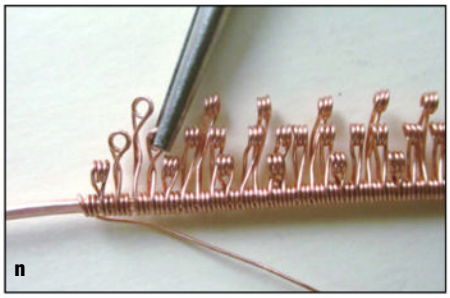






**7** Work as in steps 4, 5, 4, and 3 to complete the second full pattern **(i)**. Keep going until you have 3½ in. (89 mm) of weave **(j)**, or enough to frame your focal bead. Trim and tuck the wire tails **(Basics, p. 77)** close to wire 1.

## Frame and beads

**8** Cut wires 3 and 4 close to where the weave begins **(k)**. Using chainnose pliers, grasp the wires where the weave ends, and slowly pull wires 3 and 4 out of the weave **(l)**. Cut and remove wire 2 **(m)**.

**tip Work slowly and gently to avoid deforming the weave. Do not discard the cut wires; you can use them later for the bail.**

**9** Using chainnose pliers, gently turn the center three loops of each pattern so that they are perpendicular to the short loops at the start and end of each pattern **(n)**.

**10** Carefully wrap wire 1 around your focal bead, forming a teardrop-shaped frame **(o)**. Remove the bead. Make a plain loop **(Basics)** in one end of the frame wire. With the other end, make a wrap around the base of the loop. Trim the excess wire.

**11** Cut a 10-in. (25.4 cm) piece of 26-gauge wire. Using roundnose pliers, bend the wire into a U-shape. Nestle the bottom of the frame inside the U so that the bottom of the frame is centered in the bend and both ends of the U-shape emerge inside the frame. String your focal bead and a small accent bead over both ends of the U, and arrange the beads inside the frame.

**tip Choose an accent bead that will fill the space between the top of the focal bead and the point of the frame.**

With the ends of the 26-gauge wire, make wraps at the top of the frame to secure the beads. If desired, use additional 26-gauge wire to wrap around the "neck" between the focal bead and the accent bead, securing it to each side of the frame. Both beads should feel sturdy inside the frame. If they don't, feed another piece of 26-gauge wire through both beads, and secure it with wraps at each end of the frame.

## Bail

**12** Cut a 4-in. (10.2 cm) piece of 19-gauge wire from the wires trimmed in step 8, and bend it in half to form a V-shape. Using flatnose pliers, squeeze the sides of the V just above the point so that the sides touch here.

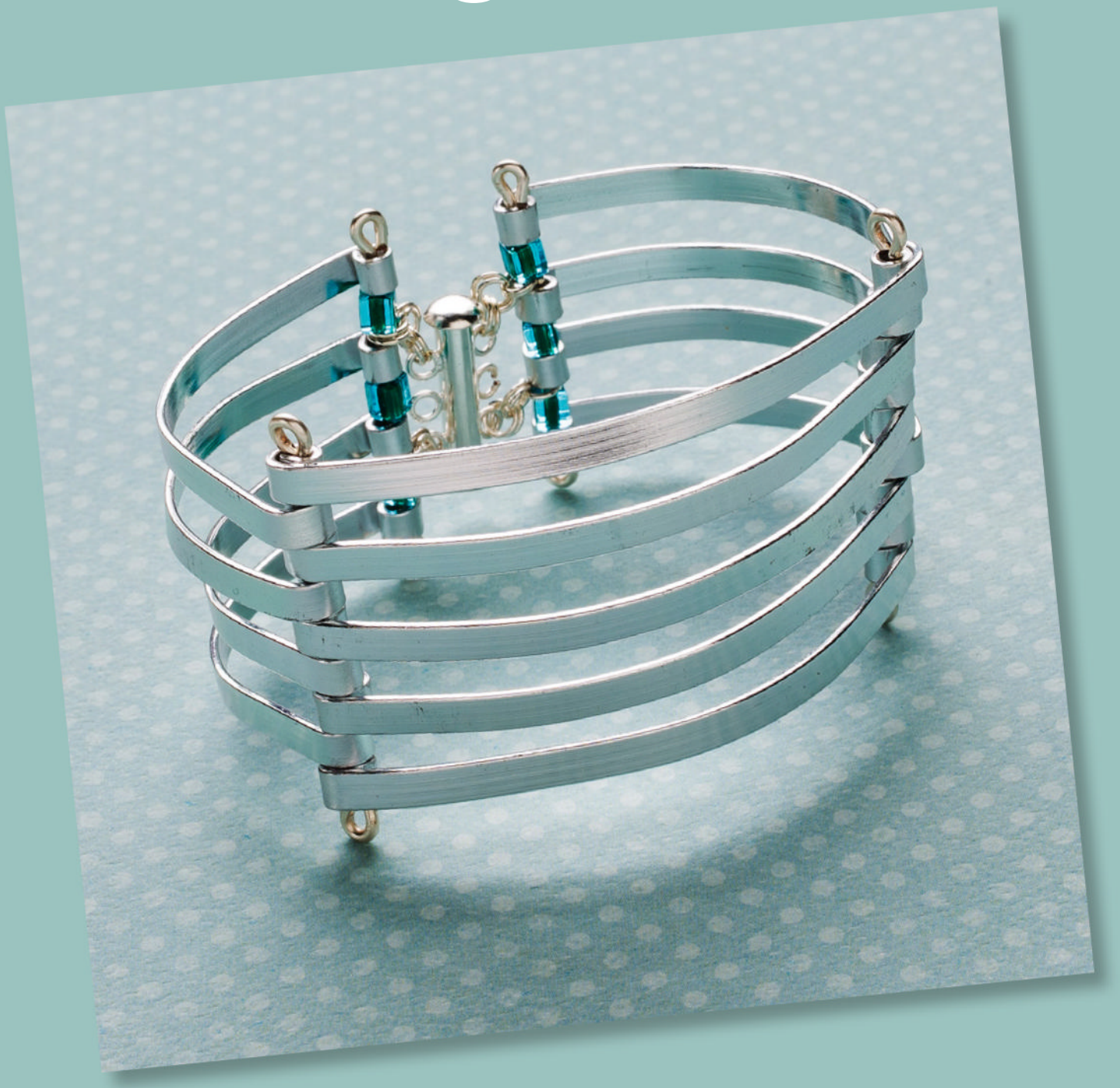
**13** Feed the point of the V-shape through the top loop of the pendant, and curve the point of the V up and between the sides. Squeeze the sides of the V so that they touch the point, securely capturing the pendant.

**14** Make a large loop on each end of the wire, and string the pendant as desired.



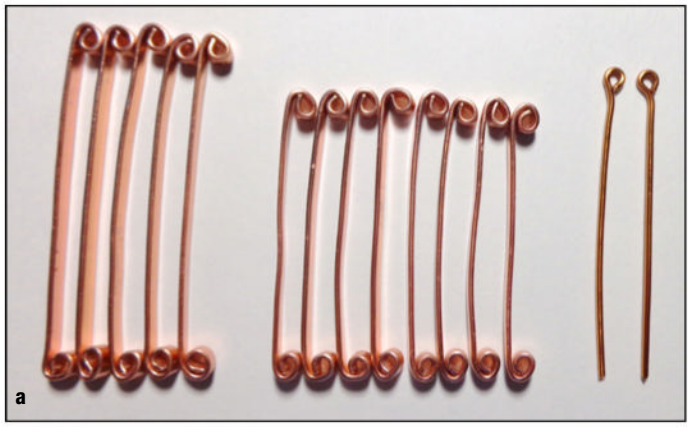
*Agnieszka Anusiewicz of Poland has always been interested in handcrafts. One day, she stumbled across information about jewelry making online. She has tried numerous techniques but most enjoys working with wire and natural stones. Contact Agnieszka at eyebright@interia.pl, or see more of her work on her blog at www.swiatswietlika.blogspot.com.*

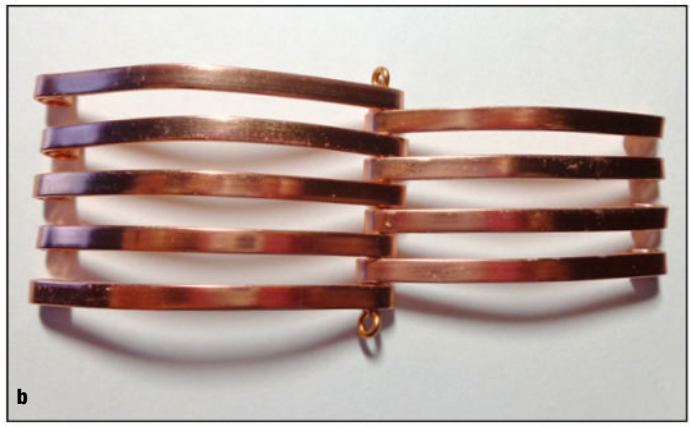
# Garden gate bracelet

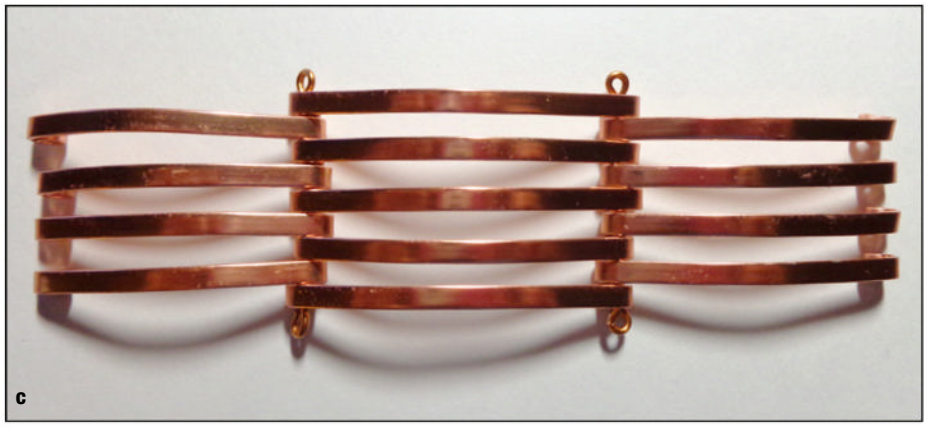


Open the door to flat wire with a pair of hinges that make this bracelet easy to put on.

By Monica Han


a


b


c

## difficulty level



## materials

**bracelet 8 in. (20.3 cm)**

- **3½ ft. (1.1 m)** 16-gauge (1.3 mm) anodized aluminum wire, 4 mm wide, flat (www.firemountaingems.com)
- **9 in. (22.9 cm)** 16-gauge (1.3 mm) silver-coated copper wire, round, dead soft
- **6** 3–4 mm large-hole beads (hole must be larger than 1.3 mm)
- **12–24** 4 mm jump rings (amount depends on gauge of jump rings)
- **1** 21 mm 3-loop slide clasp or 16 mm 2-loop slide clasp
- **2** pairs of chainnose, flatnose, and/or bentnose pliers
- roundnose pliers
- flush cutters strong enough to cut 16-gauge (1.3 mm) wire
- bracelet mandrel, such as a large cylindrical or oval object (optional)

**1** Flush-cut five 3½-in. (89 mm) pieces of 16-gauge flat wire for the central portion of the cuff. Cut eight 3-in. (76 mm) pieces of flat wire for the sides. Cut two 2½-in. (64 mm) and two 2-in. (51 mm) pieces of 16-gauge round wire for the hinge pins.

**2** Using roundnose pliers, make a 2 mm loop at each end of the 3½-in. (89 mm) flat wires. The loops should face toward the same side of the wire. Close each loop completely, and then roll the loops a little more to make the start of a spiral. Adjust the spirals as needed to make all five wires the same length. In the same way, make a loop at each end of the 3-in. (76 mm) flat wires. Make a 2 mm plain loop **(Basics, p. 77)** at one end of each of the round wires to make eye pins **(a)**.

**3** On one of the longer eye pins, string a flat wire loop for the central portion of the cuff and a flat wire loop for one of the sides. Make sure the loops are facing the same direction. String this pattern three more times, and then string a loop for the central portion. On the other end of the eye pin, make a plain loop parallel to the first, creating the hinge pin. If the flat wires are too loose on the hinge, trim some wire from the loop just made, and form the loop again. On a bracelet mandrel or your wrist, gently curve the flat wires into a bracelet shape **(b)**.

**4** Repeat step 3 to string the remaining flat wires and complete the hinge for the other end of the assembly **(c)**.

**5** Open four 4 mm jump rings **(Basics)**, and close four more jump rings. Slide each open jump ring through one of the closed jump rings, and close them to make four two-ring chains.

**tip These chains will attach the clasp to the bracelet. Heavier-gauge (such as 18-gauge) jump rings are recommended, but you can use whatever you have on hand. If you're concerned your jump rings aren't thick enough to make a secure connection, double the rings in each chain.**


d


e

**6** On one of the shorter eye pins, string the top flat wire from one of the sides, a 3–4 mm large-hole bead, and one of the short chains. String the next wire, a bead, the following wire, a chain, a bead, and the final wire. Make a plain loop on the other end of the eye pin **(d)**.

**7** Repeat step 6 at the other end.

**8** Open two jump rings. On one end of the assembly, use one open jump ring to attach a chain to one of the outer loops of a slide clasp. Close the jump ring. Repeat to attach the second chain to the other outer loop on that side of the clasp **(e)**. Repeat to attach the second half of the clasp to the other end of the bracelet.

**tip If you doubled the jump rings in the chains, double these jump rings as well.**



*Monica Han is a mixed-media jewelry designer and teacher. One of her flat-wire designs graced the Spring 2014 cover of* Wirework. *She is inspired by patterns and colors that she sees in daily life. Contact Monica at mhan@dreambeads.biz.*




# Metropolis bracelet



Inspired by a Fritz Lang sci-fi film, this edgy bracelet gets its modern look from segments of helm weave worked in square-wire rings and washers.

By Vanessa Walilko


a


b


c


d


e


f


g

In this project, we'll refer to the different jump rings as follows:

- 1/8 in. round-wire ring = tiny ring
- 3/16 in. round-wire ring = small ring
- 1/4 in. square-wire ring = medium ring
- 5/16 in. square-wire ring = large ring (silver or bronze, as indicated)
- 7/16 in. round-wire ring = extra-large ring

Arrange the rings on your work surface from smallest to largest.

**1** Open all of the jump rings **(Basics, p. 77)**.

**2** Slide a large bronze ring through four washers, and close it. Double the ring **(a)**.

**3** Divide the washers into two pairs with the doubled large rings between them. Slide an extra-large ring around the large rings and between both pairs of washers. Close the ring, making sure it has not gone through any rings or washers **(b)**.

**4** Reposition the washers so that the extra-large ring is sandwiched between the washers in each pair **(c)**. This completes one helm weave unit.

**5** Work as in steps 2–4 six more times for a total of seven helm units.

**6** Slide a large silver ring through the pair of washers on the right side of one helm unit and the pair of washers on the left side of another helm unit. Close the ring, and double it **(d)**.

**7** Work as in step 6 to connect all the helm units into a chain.

**8** Lay the chain horizontally on your work surface. At one end of the chain, slide three medium rings through the extra-large ring in the space above the washers on a helm unit, and close the rings **(e)**. In the same manner, add three medium rings below the washers **(f)**.

**9** Work as in step 8 for the remaining length of chain.

**10** At one end of the chain, slide a small ring through the end pair of washers. Close the ring, and double it. Create a chain of two tiny rings to connect the small rings to half of the clasp **(g)**.

**11** Work as in step 10 at the other end of the chain.

## difficulty level

## materials

**bracelet 8¾ in. (22.2 cm)**

- 16-gauge (SWG, 1.6 mm) anodized aluminum square-wire jump rings
  - **14** 5/16 in. inner diameter (ID) (bronze)
  - **12** 5/16 in. ID (silver)
  - **42** 1/4 in. ID (bronze)
- bright aluminum round-wire jump rings
  - **7** 16-gauge (SWG, 1.6 mm), 7/16 in. ID
  - **4** 18-gauge (SWG, 1.2 mm), 3/16 in. ID
  - **4** 18-gauge (SWG, 1.2 mm), 1/8 in. ID
- **28** 1/2 in. outer diameter (OD), 1/4 in. ID anodized aluminum washers (gold)
- **1** toggle clasp
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

All rings and washers available at www.aluminumchainmail.com.



*Vanessa Walilko's first book is* Chain Mail + Color *(www.JewelryAndBeadingStore.com). Visit her online shop, www.aluminumchainmail.com, for supplies and kits.*

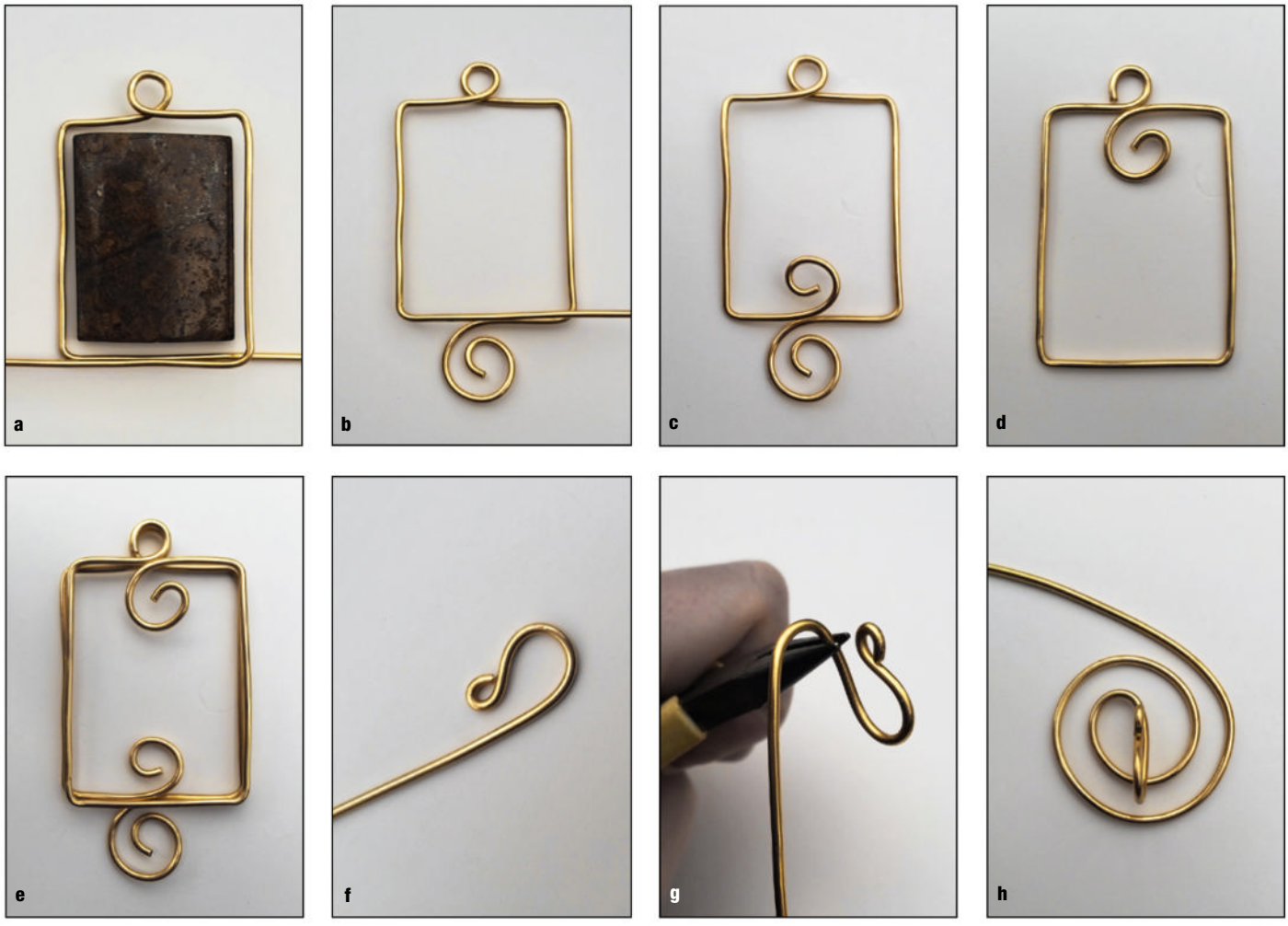
# Treasure keeper
## pendant

COVER STORY



Capture a focal bead or other treasure (no hole necessary!) in a hinged pendant for easy access.

By Denise Galloway




## Back frame

**1** Flush-cut a 12-in. (30.5 cm) piece of 14-gauge wire. Grasp the center of the wire with roundnose pliers, and pull the ends of the wire around the pliers to form a loop. Center the loop above your stone.

**2** Using chainnose pliers, bend the wire around the perimeter of the stone to create a frame. Leave a bit of space between the stone and the frame, and cross the wires parallel to each other below the stone **(a)**. Remove the stone from the frame, and set it aside. Trim one wire end 2 in. (51 mm) from its last bend, and trim the other wire end 3 in. (76 mm) from its last bend.

**3** Form a downward-facing open spiral **(Basics, p. 77)** in the longer wire end **(b)**. Form an upward-facing open spiral in the shorter wire end. Align the spirals to make a backward S-shape **(c)**.

## Front frame

**4** Flush-cut a 12-in. (30.5 cm) piece of 14-gauge wire. Center the wire at the bottom of the back frame. Using chainnose pliers, bend the wire to follow the outline of the back frame, crossing the wire ends parallel to each other at the top. Trim one wire end where it crosses the edge of the frame, and trim the other wire end 2 in. (51 mm) from its last bend. Set the back frame aside.

**5** Form a downward-facing spiral in the longer wire end of the front frame. With the shorter wire end, form a large loop centered at the top of the frame. Align the spiral and loop to make a backward S-shape **(d)**, and check to make sure that the new loop lines up with the loop in the back frame **(e)**. Adjust both frames if necessary until the loops align.

## Pendant hanger

**6** Flush-cut a 12-in. (30.5 cm) piece of 14-gauge wire. At one end of the wire, use roundnose pliers to make a loop that is small enough to fit through the top loops of the frames.

**7** About ¼–½ in. (6.5–13 mm) from the loop, form the wire around a thick pen, marker, or dowel to create a hook with the original loop facing out **(f)**.

**8** Using chainnose pliers, grasp the wire at a point even with the loop, and position the pliers' tips pointing toward the loop. Pull the wire over the jaw of the pliers **(g)**, and form an open spiral perpendicular to the hook **(h)**.

**tip The spiral should measure 1–1¼ in. (25.5–32 mm) in diameter, leaving about 5 in. (12.7 cm) of straight wire to work with.**




**9** Starting at the end of the straight wire, form an open spiral in the opposite direction, aligning the spirals to make a backward S-shape **(i)**.

## Frame embellishment

**10** With your fingers, gently press out the spirals at the top of the front frame and the bottom of the back frame to accommodate the stone that will be sandwiched between them.

**11** Cut an 8-in. (20.3 cm) piece of 20-gauge wire. Leaving a short tail, make two wraps around the front frame where the loop and spiral meet (the center of the S), anchoring the two shapes to each other **(j)**.

**12** Bring the wire down to the bottom of the frame, and make a loose wrap around the frame wire **(k)**.

**tip Wrap this wire as you would imagine a vine winding around a fence: loose and organic. Don't pull the wire tightly across the frame. Like the spirals in step 10, these embellishments will need to curve out to accommodate the stone.**

Continue embellishing the front frame as desired, ending with two wraps when you run out of wire **(l)**. Trim and tuck the wire tails **(Basics)**.

**13** Cut another 8-in. (20.3 cm) piece of 20-gauge wire. Make two wraps around the frame near the end of your previous wire, and continue embellishing the frame, being sure to include the spiral. End with two wraps **(m)**, and trim and tuck the wire tails.

**14** Place the stone under the front frame. Check that the embellishments curve nicely around the stone **(n)**, and adjust them if necessary. Remove the stone from the frame, and set it aside.

**15** Cut a 5-in. (12.7 cm) piece of 20-gauge wire, and continue embellishing, filling in any large open areas. Repeat with a second 5-in. (12.7 cm) wire. Be sure to weave these wires under and over the existing wire embellishments, as in a basket weave **(o)**.

**16** Work as in steps 10–15 to embellish the back frame **(p)**.

## Pendant hanger embellishment

**17** Cut a 4-in. (10.2 cm) piece of 20-gauge wire, and loosely bend it in half to form a U-shape. Insert the bend of the U up through the top spiral of the pendant hanger, creating a shallow loop of wire above the spiral **(q)**, which will be used to attach the neck chain.


q


r


s


t


u

## customize it!

Are you using a different stone shape, such as the round cabochon or quartz crystal shown on p. 52? To make your frames, measure the perimeter of your stone, add 6 in. (15.2 cm), and cut the 14-gauge wire to that length. For the frame embellishment, choose a pattern that contrasts with your stone shape — swooping curves for an angular crystal or square stone, or crisscrossing straight lines for a round or oval cab.

**18** With each end of the wire, make a few embellishments around the spiral to secure the shallow loop. End with two tight wraps, and trim and tuck the wire tails **(r)**.

**19** Cut a 5-in. (12.7 cm) piece of 20-gauge wire, and form a U-shape with one leg of the U a bit longer than the other. Insert the U through the pendant hanger, with the longer leg through the top spiral and the shorter leg through the bottom spiral **(s)**.

**20** With each end of the wire, make organic wraps around both spirals. Make sure that these wraps connect the spirals where they meet (at the center of the S). End with two tight wraps, and then trim and tuck the wire tails **(t)**.

### Frame assembly

**21** If desired, patinate the front and back frames and the pendant hanger **(Basics)**. You may also wish to patinate the remaining 20-gauge wire, chain, jump rings, and head pin so that all the elements of the necklace have the same finish.

**22** String a 12 mm round bead on a head pin, and make a wrapped loop **(Basics)**. String the loop onto the bottom spiral of the back frame, and squeeze the top of the spiral closed to keep the dangle from sliding off.

**23** Open two 10 mm jump rings **(Basics)**, and use them to attach the back and front frames at the bottom. Close the jump rings **(u)**.

**24** Insert the stone between the frames, and slide the top loops onto the hook of the pendant hanger. Make sure the front frame faces out.

### Neck chain

**25** Make five or six assorted bead links using any or all of these techniques:

## difficulty level



## materials

**necklace 28–32 in. (71.1–81.3 cm) with pendant 5–6 in. (12.7–15.2 cm)**

- red brass wire, round, dead soft (www.monsterslayer.com)
  - **3 ft. (91.4 cm)** 14-gauge (1.6 mm)
  - **7 ft. (2.1 m)** 20-gauge (0.8 mm)
- **1** 30 x 40 mm focal stone, drilled or undrilled (bronzite)
- assorted beads (tiger eye)
  - **1** 14 x 28 mm oval
  - **4** 12 mm rounds
  - **3** 6 mm rounds
- **23–25 in. (58.4–63.5 cm)** cable chain, 5 mm links (antiqued brass)
- jump rings (antiqued brass)
  - **5** 10 mm, 16-gauge (1.3 mm) or thicker
  - **6** 6 mm (optional)
- **1** 2-in. (51 mm) head pin (antiqued brass)
- **2** pairs of chainnose, flatnose, and/or bentnose pliers
- roundnose pliers
- flush cutters strong enough to cut 14-gauge (1.6 mm) wire
- thick pen, marker, or dowel
- if patinating: liver of sulfur or other patina solution (such as JAX Pewter Black), brass brush, and soapy water




• **Simple link:** These are good for large accent beads, such as the 14 x 28 mm oval shown in **(v1)**. Measure the length of the bead, add 2½ in. (64 mm), and cut a piece of 20-gauge wire to that length. Make a wrapped loop on one wire end, string the bead, and make a second wrapped loop on the other end.

• **Single-bead wrapped link:** Use this technique for medium beads, like the 12 mm rounds in **(v2)**. Cut a 4-in. (10.2 cm) piece of 20-gauge wire. Make a wrapped loop on one wire end, string the bead, and make a second wrapped loop, ending with a long tail. Curve the wire tail around the bead, and wrap it around the wraps at the other end.

• **Multi-bead wrapped link:** This works well for small beads, like a trio of 6 mm rounds **(v3)**. Cut a 6-in. (15.2 cm) piece of 20-gauge wire. Make a wrapped loop on one end. String three beads, and make a second wrapped loop, ending with a long tail. Wrap the tail wire several times around the trio of beads and finally around the wraps at the other end.

**26** Use 10 mm jump rings to connect the bead links, forming two asymmetrical segments **(v)**.

**27** Cut a 20–22-in. (50.8–55.9 cm) piece of chain, and use 6 mm jump rings to attach each end of the chain to the top of an asymmetrical segment.

**tip If the links of your chain aren't soldered closed, you can open the links like jump rings in this step and attach each chain directly to the appropriate components.**

Cut two unequal lengths of chain measuring 1–2 in. (25.5–51 mm), and use 6 mm jump rings to attach one to each asymmetrical segment. Use two more jump rings to attach each end of the neck chain to the shallow loop at the top of the pendant hanger.



*Denise Galloway caught the "bead bug" about eight years ago. In 2008, she left her job in corporate America to work and teach at a local craft store and one of the largest bead shops in Virginia. She has since taught hundreds of students to create jewelry from wire, polymer clay, leather, and glass. She sells tutorials online at www.4petessake.etsy.com and www.onlinejewelrytutorials.com. Contact Denise at pete9102@comcast.net.*

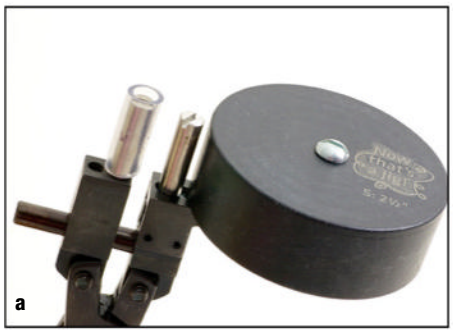


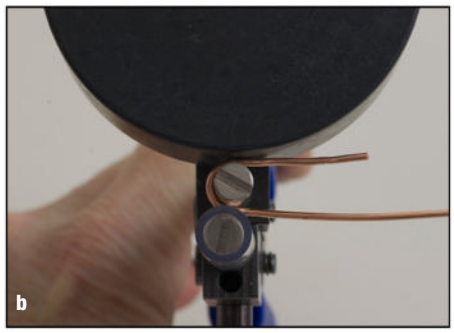
# InterLock bangles

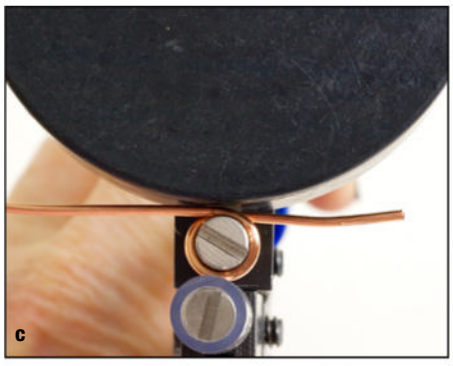


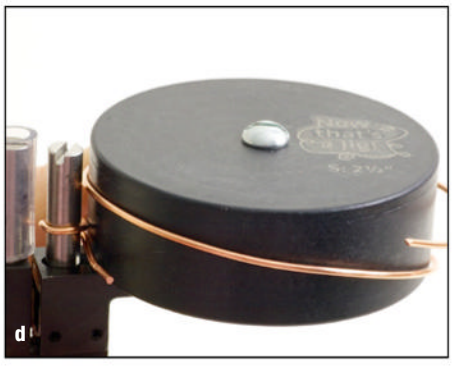
Try a new tool and create easy bangles with a bevy of embellishments.

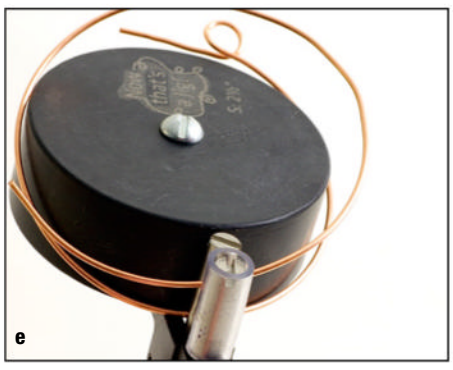
By Brenda Schweder

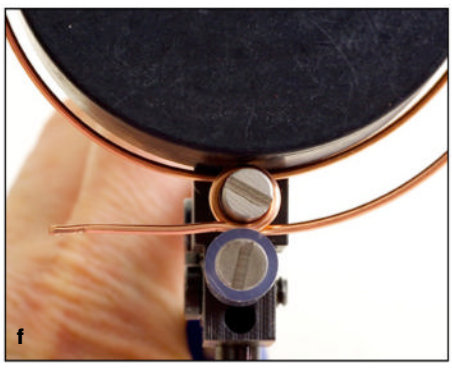

a


b


c


d


e


f

## difficulty level



## materials

**bangle approx. 9 in. (22.9 cm)**

- **16–24 in. (40.6–61 cm)** 16- or 18-gauge (1.3 or 1.0 mm) dark annealed steel wire, or 14- or 16-gauge (1.6 or 1.3 mm) non-ferrous wire, such as copper or silver
- **5–8** large-hole beads, center-drilled coins, or charms
- **2** pairs of chainnose, flatnose, and/or bentnose pliers
- flush cutters strong enough to cut your chosen wire gauge
- Now That's a Pliers! with StartrPeg Kit and BumprPeg
- BangleSizr Puck
- permanent marker
- metal file
- steel bench block or anvil
- utility or chasing hammer
- if using dark annealed steel wire: steel wool (fine, 00) or wire brush, Renaissance Wax, and soft cloth

Dark annealed steel wire, Now That's a Pliers!, and BangleSizr Puck available at www.brendaschweder.etsy.com.

### Pliers setup

**1** Using a Now That's a Pliers!, screw the NTaP!'s BumprPeg into the inner hole of the jaw with two drilled holes.

**tip To familiarize yourself with the pliers, go to YouTube and search "Now That's a Pliers!" to watch a how-to demo.**

**2** In the channel of the other jaw, slide a ¼-in. (6.5 mm) round peg toward the end of the channel so that it meets the BumprPeg when the pliers are closed. Placing a nut under the jaw, screw the peg in place.

**3** Screw in the BangleSizr Puck next to the ¼-in. (6.5 mm) peg, leaving enough space for your wire to pass between the puck and peg plus a little wiggle room **(a)**.

**tip Choose the BangleSizr Puck that's two sizes smaller than your bangle size, since the wire will spring back when formed around the puck. The project photos show the small (2½ in./64 mm) puck.**

### Bangle

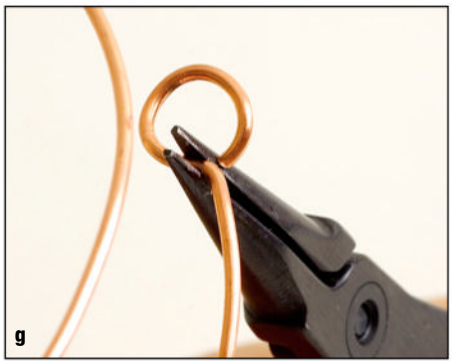
**4** Flush-cut a 16-in. (40.6 cm) piece of 14-, 16-, or 18-gauge wire. Position the wire between the BumprPeg and the ¼-in. (6.5 mm) peg, leaving a 1½-in. (38 mm) tail to the left. Tightly wrap the tail clockwise around the ¼-in. (6.5 mm) peg **(b)**.

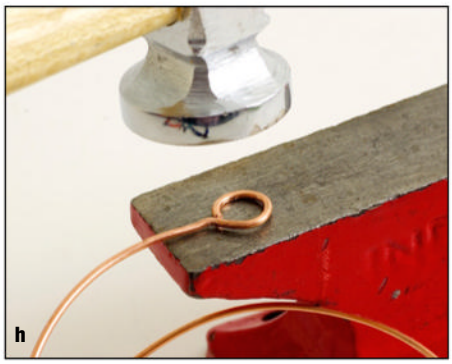
**5** Wrap the remaining wire counter-clockwise around the ¼-in. (6.5 mm) peg **(c)** and then clockwise around the BangleSizr Puck. You should complete a little more than one and a half rotations around the puck **(d)**. Holding the wraps tight around the puck, use a permanent marker to mark the wire at one and a half rotations.

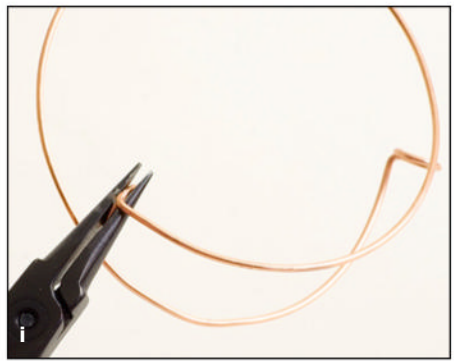
**6** Remove the wire from the NTaP!, and reposition the wraps on the puck so that the mark you just made is trapped between the BumprPeg and ¼-in. (6.5 mm) peg. The loop made with the ¼-in. (6.5 mm) peg should be on the opposite side of the puck **(e)**. If you want your bangle to feature large-hole beads, string them onto the wire now.

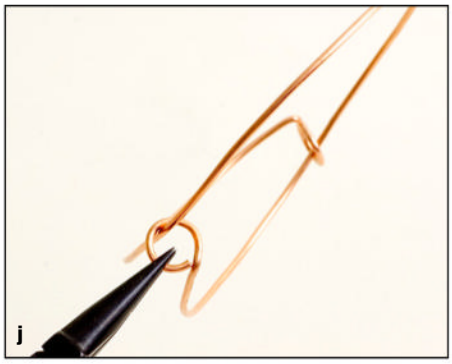
**7** Wrap the wire clockwise around the ¼-in. (6.5 mm) peg one full rotation **(f)**.

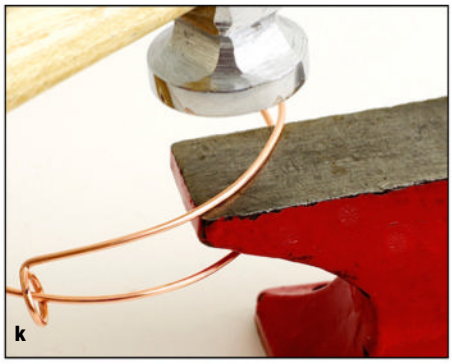
**tip You may need to open the jaws of the pliers to pass the wire through the second time.**

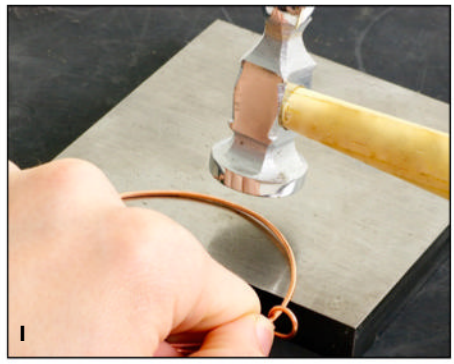

g


h


i

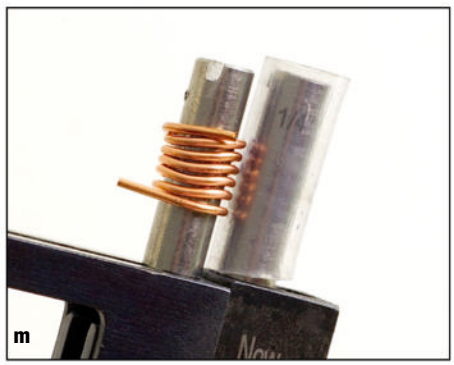

j


k


l

**8** Remove the wire from the pliers, trim the tail from each loop, and file smooth. Using chainnose pliers, bend the "neck" of each loop to center it over its corresponding wire stem **(g)**.

**9** Place each loop on a bench block or anvil. If using dark annealed steel wire, hammer the loops with a utility hammer. If using nonferrous wire, hammer with a chasing hammer **(h)**.


m


n

**10** Using chainnose pliers, bend each loop perpendicular to the body of the bangle, toward the other wire end **(i)**.

**tip You will bend the loops in opposite directions, toward each other. If you added beads in step 6, position them between the loops as you bend them.**

Open and close each loop as you would a jump ring **(Basics, p. 77)** to capture the body of the bangle **(j)**.

**11** Gently hammer the parallel wires between the loops **(k)**. Pull the bangle into a circle slightly smaller than the BangleSizr Puck, and hammer the body of the bangle **(l)**.

**12** If using dark annealed steel wire, clean the bangle with steel wool or a wire brush. Seal the bangle with Renaissance Wax by rubbing a tiny amount over the entire piece. Buff with a clean cloth.

**13** To add charms: Make jump rings by flush-cutting an 8-in. (20.3 cm) piece of wire. If using dark annealed steel wire, clean and seal the wire as before. Remove the BangleSizr Puck from the pliers, and trap the wire between the BumprPeg and ¼-in. (6.5 mm) peg, leaving a 2-in. (51 mm) tail. Coil both ends of the wire around the ¼-in. (6.5 mm) peg **(m)**. Remove the coil from the pliers, and cut the coils into jump rings using wire cutters **(Basics)**. Use the jump rings to attach coins or charms to one wire, positioning them between the loops **(n)**.



*Brenda Schweder is an artist, author, teacher, and inventor of Now That's a Jig! and Now That's a Pliers!. Her fashion forecasts and designs have been published more than 100 times in books and magazines. Contact Brenda via www.brendaschweder.com, and check out her supplies and tools at www.brendaschweder.etsy.com.*

# Solar swirl pendant

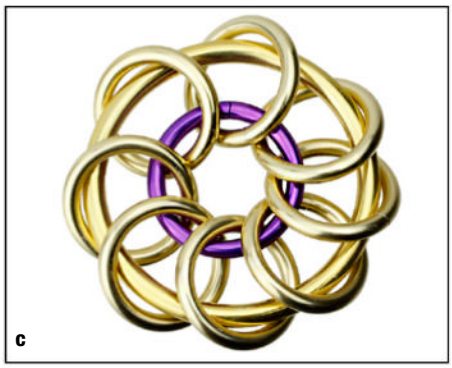
Soak up the rays of any color palette with aluminum rings that orbit an 8-in-1 core.

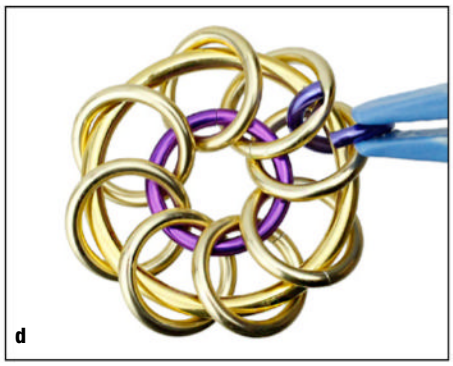
By Rebeca Mojica



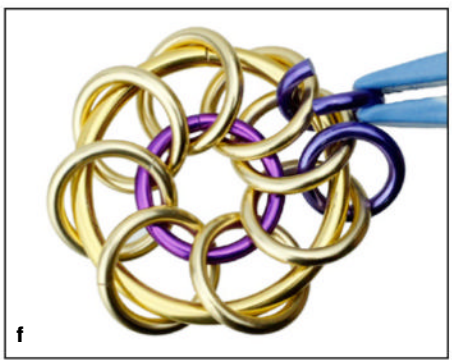

a


b


c


d


e


f


g

In this project, we'll refer to the different jump rings as follows:

¾ in. (19.1 mm) = giant rings
⅜ in. (9.5 mm) = extra-large rings
5⁄16 in. (7.9 mm) = large rings
¼ in. (6.4 mm) = medium rings (color A or B, as indicated)
13⁄64 in. (5.2 mm) = small rings
5⁄32 in. (4.0 mm) = tiny rings

You may wish to arrange your rings on your work surface, smallest to largest.

**1** Close the eight large jump rings and one extra-large ring **(Basics, p. 77)**. Open all the remaining rings.

**2** Slide the open extra-large ring through the eight closed large rings **(a)**. Close the extra-large ring.

**3** Slide the giant ring through the eight large rings **(b)**, and close it. Distribute the large rings evenly, and lean them clockwise on the giant ring so that the extra-large ring is centered in the component **(c)**.

## difficulty level



## materials

**pendant 1½ in. (38 mm) plus bail**

- colored aluminum jump rings
  - **1** 14-gauge (SWG, 2.0 mm), ¾ in. (19.1 mm) inner diameter (ID) (style SS14, gold)
  - **2** 16-gauge (SWG, 1.6 mm), ⅜ in. (9.5 mm) ID (style T16, violet)
  - **8** 16-gauge (SWG, 1.6 mm), 5⁄16 in. (7.9 mm) ID (style P16, gold)
  - **16** 16-gauge (SWG, 1.6 mm), ¼ in. (6.4 mm) ID (style L16; color A, purple)
  - **8** 16-gauge (SWG, 1.6 mm), ¼ in. (6.4 mm) ID (style L16; color B, violet)
  - **24** 16-gauge (SWG, 1.6 mm), 13⁄64 in. (5.2 mm) ID (style I16, gold)
  - **2** 18-gauge (SWG, 1.2 mm), 5⁄32 in. (4.0 mm) ID (style F18, gold)
- **1** pendant bail with loop (gold)
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

All materials available from www.bluebuddhaboutique.com. Style codes above reflect Blue Buddha inventory; the colors match those used in the how-to photos.

**4** Slide a color A medium ring from back to front through two adjacent large rings and the giant ring **(d)**. Close the ring.

**tip When you close the medium ring, the other rings will fall out of position (e). Simply reposition the rings as in (c) before continuing.**

**5** Working counterclockwise, slide a color A medium ring from back to front through the second large ring from step 4, the next large ring, and the giant ring **(f)**. Close the ring. Again, reposition the rings.

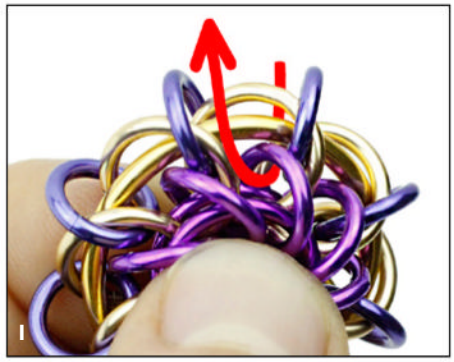
**6** Work as in step 5 to add a total of eight color A medium rings **(g)**. Each new ring goes through one large


h


i


j

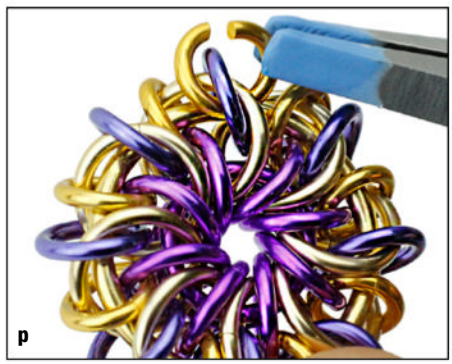

k


l


m


n


o


p


q


r

ring from the previous step, the next adjacent large ring, and the giant ring.

**7** Place the closed extra-large ring over the extra-large ring in the center of the component **(h)**.

**8** Slide a color B medium ring down through the center of the component, up and around both extra-large rings, and through a large ring sandwiched between them **(i)**. Close the ring **(j)**.

**9** Work as in step 8 to add a total of eight color B medium rings **(k)**.

**10** Slide a small ring from back to front through a large ring, the giant ring, and a color B medium ring added in steps 8–9 **(l)**. Close the ring **(m)**.

**tip The small ring must be parallel to the color A medium rings on either side of it. From the edge view (n), the new ring and the large ring below it make an X (o).**

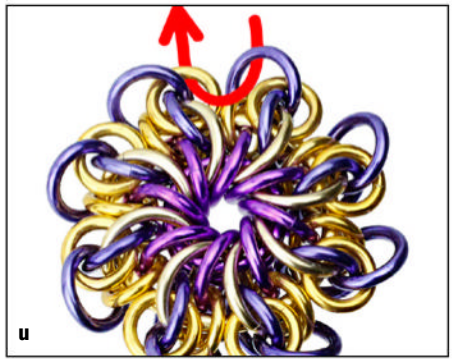
**11** Work as in step 10 to add a total of eight small rings **(p)**.

**12** Flip the component over to the surface where the two extra-large rings at the center are less visible. Slide a small ring through a large ring and a color A medium ring around the perimeter of the component **(q)**. Close the ring.

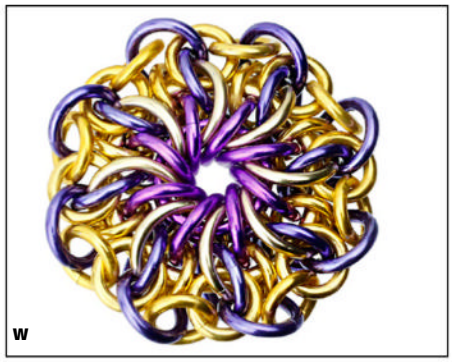
**13** Work as in step 12 to add a total of eight small rings **(r)**.


s


t


u


v


w


x

**14** Flip the component over so that the rings you just added are on the back. Slide a color A medium ring through a small ring you added in steps 10–11, the adjacent color A medium ring, and the nearest small ring you added in the previous step **(s)**. Close the ring **(t)**.

**15** Work as in step 14 to add a total of eight color A medium rings **(u)**.

**16** Slide a small ring through a color A medium ring and the adjacent small ring (the small ring that is not attached to the color A ring) **(v)**. Close the ring.

**17** Work as in step 16 to add a total of eight small rings **(w)**.

**18** Use two tiny rings to attach the bail to a color A medium ring at the perimeter of the component **(x)**. String the pendant as desired.



*Rebeca Mojica is an author, instructor, and award-winning chain mail artist. In 2003, she founded Blue Buddha Boutique, one of the largest chain mail suppliers in the U.S. To see more of her creations, visit www.rebecamojica.com and www.bluebuddhaboutique.com.*



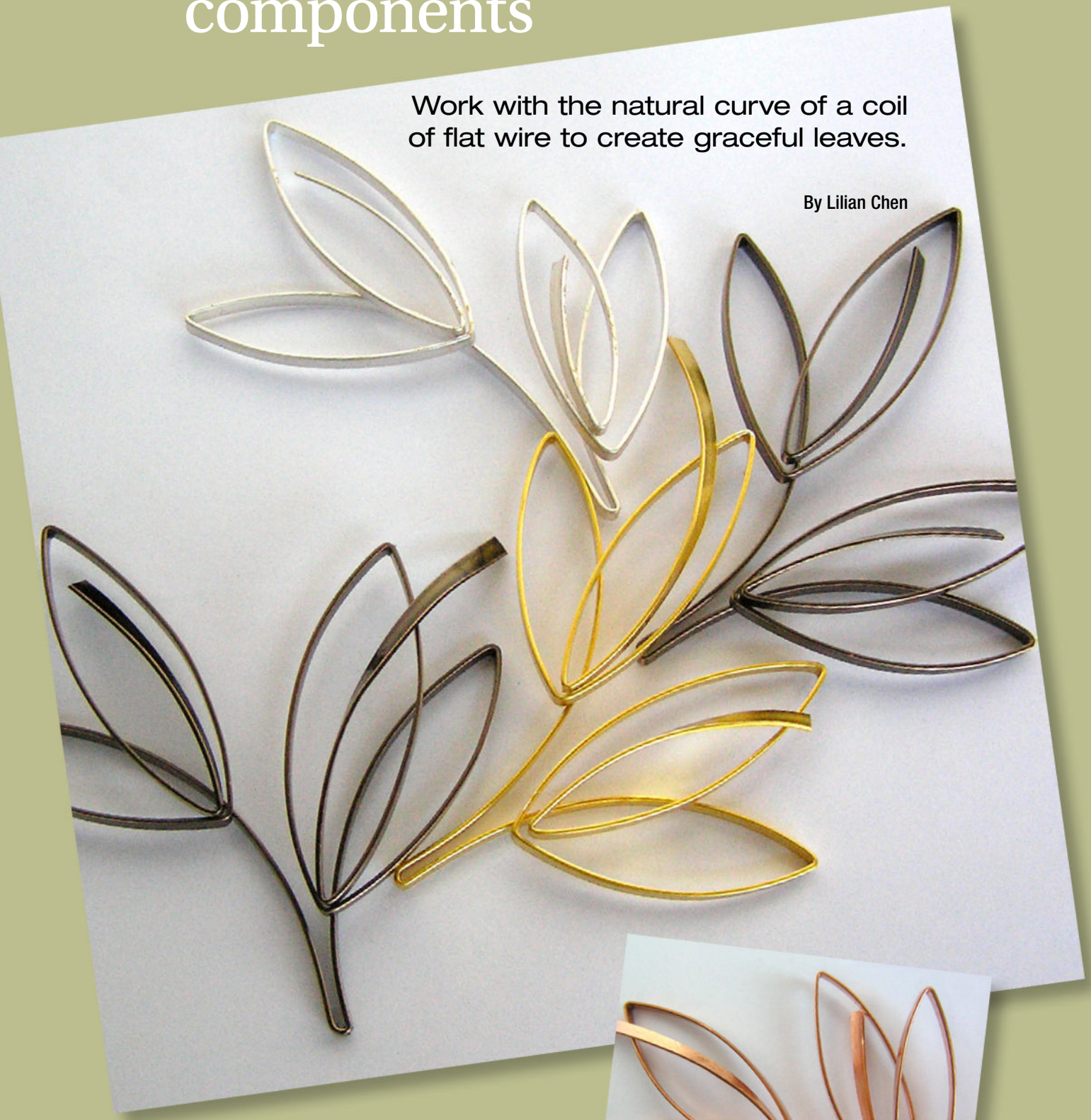
## earring adaptation

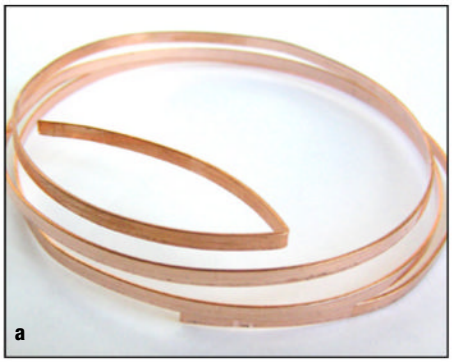
**Work as in steps 2–6 to make lighter, less dense components that are perfect for earrings!**

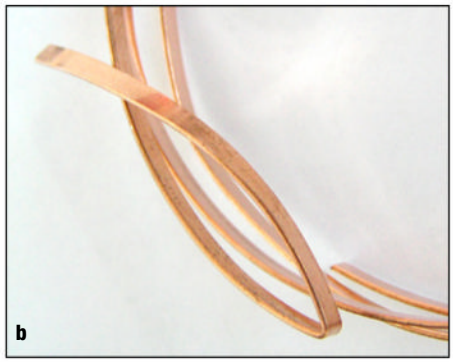
# Luxe leaves
## components

Work with the natural curve of a coil of flat wire to create graceful leaves.

By Lilian Chen

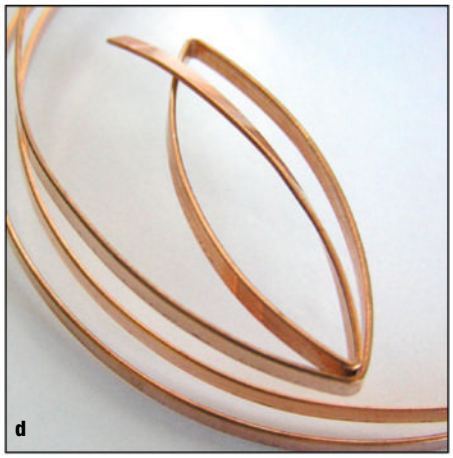


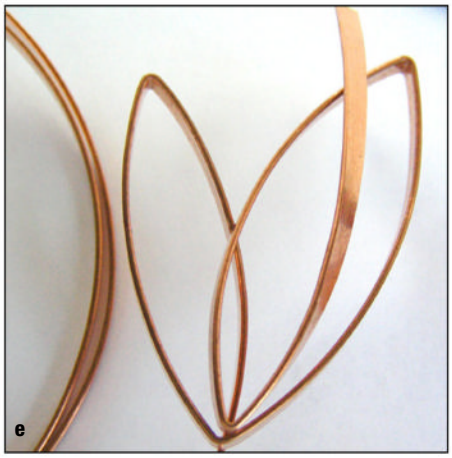









To make these leaves, work with the natural curve of the wire — don't straighten it. Also, work directly with the coiled wire and don't cut it from the coil until the sprig is complete. Make a few practice sprigs, and then turn to pages 66–67 for ideas on how to use them in jewelry, or design your own pieces.

### Wire sprigs

**1** Looking at the first full circle of wire in the coil, imagine the circle divided into quarters. Using flatnose pliers and holding them vertically to your work surface, grasp the wire at the first quarter mark. Make a sharp bend to form a V-shape inside the coil **(a)**.

**2** Holding the flatnose pliers vertically to your work surface, grasp the leg of the V that is inside the coil, holding it near the end of the wire. Gently bring your pliers down, twisting the end of the V so that it is horizontal to your work surface **(b)**. This will be the center vein of the first leaf.

**3** Note the point along the first full circle where the twisted end of the V meets the coil. Holding the flatnose pliers vertically to your work surface, grasp the wire at this point, and make a sharp bend **(c)**.

**tip Note that you are, in a way, "rolling" the leaf along the inside of the coil.**

Make a sharp bend where the tip of the V meets the inside of the coil **(d)**. This completes the first leaf, which should be centered inside the coil.

**4** Again, imagine the top circle of wire divided into quarters. Holding the flatnose pliers vertically to your work surface, grasp the wire at the first quarter mark, and make a sharp bend **(e)**. This

## difficulty level



## materials

**both projects**

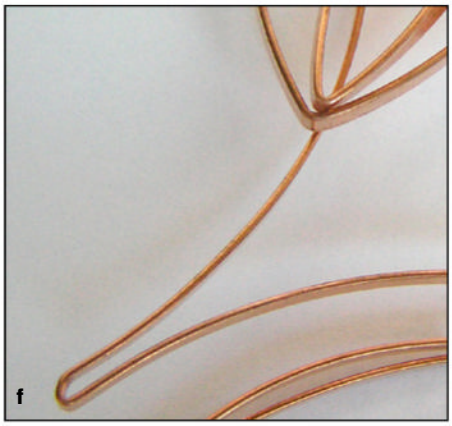
- chainnose pliers
- flatnose pliers
- roundnose pliers
- wire cutters

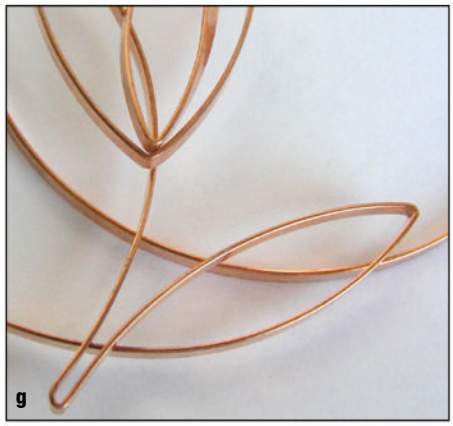
**wire neckform necklace 16 in. (40.6 cm)**

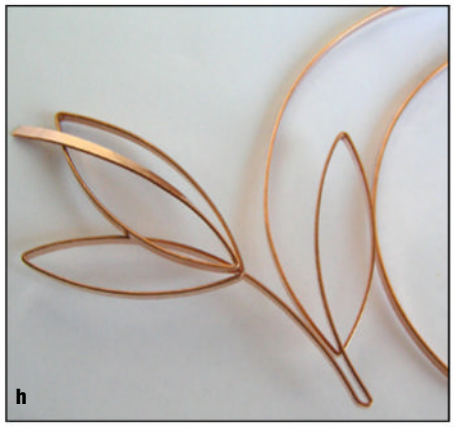
- **2** coils of 21-gauge (3 x .75 mm) Artistic Wire, flat (gold-plated and antique brass)
- assorted beads
  - **7** 6 x 8 mm mini pear-shaped crystal pendants (Swarovski #6128, padparadscha)
  - **8** 8 mm circle crystal pendants (Swarovski #6428, **4** each in Pacific opal and indicolite)
  - **1** 5.5 x 8 mm crystal rondelle (Swarovski #5040, greige)
  - **1** 4 x 6 mm crystal rondelle (Swarovski #5040, rose water opal)
  - **1** 4 mm round bead (stardust silver)
- **9** 5 mm 22-gauge (0.6 mm) jump rings (gunmetal)
- **2** 1½-in. (38 mm) ball-end head pins (gunmetal)
- neck form (optional)

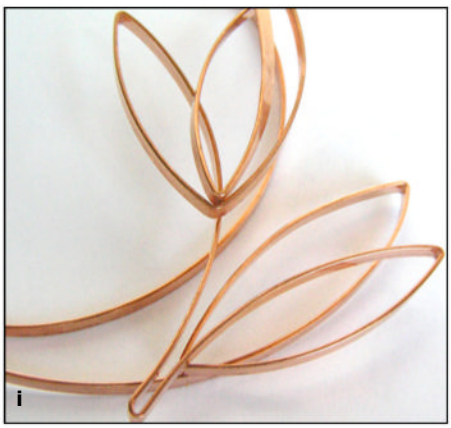
**chain necklace 16 in. (40.6 cm)**

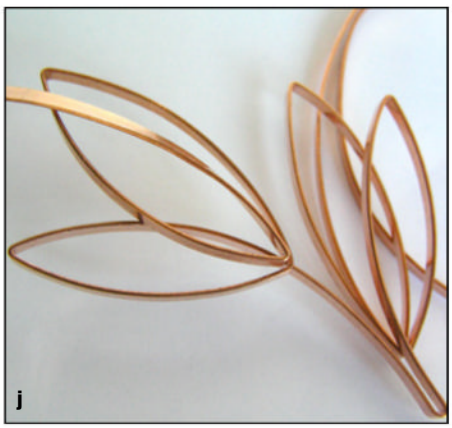
- **1** coil of 21-gauge (3 x .75 mm) Artistic Wire, flat (antique brass)
- assorted beads
  - **7** 6 x 8 mm mini pear-shaped crystal pendants (topaz AB)
  - **8** 8 mm circle crystal pendants (**4** each in Pacific opal and violet opal)
  - **1** 5.5 x 8 mm crystal rondelle (greige)
  - **1** 4 x 6 mm crystal rondelle (rose)
- **10** 5 mm 22-gauge (0.6 mm) jump rings (gunmetal)
- **2** 1½-in. (38 mm) ball-end head pins (gunmetal)
- 16 in. (40.6 cm) chain
- **1** clasp

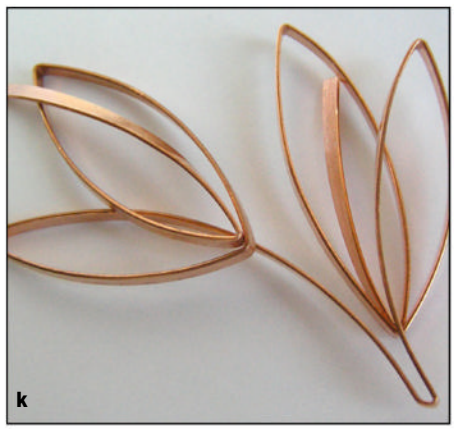

f


g


h


i


j


k


wire neckform necklace

## Wire neckform

**1** Work as in steps 1–9 of "Wire sprigs" to make two individual sprigs using one color of wire.

**2** Using at least 5 ft. (1.5 m) of a second color of wire, work as in steps 1–9 of "Wire sprigs" to make a sprig at one end of the coil; do not trim the sprig from the coil.

**3** Shape the wire around your neck or a neckform so that the first sprig falls at your collarbone or as desired. Work a second sprig at the other end of the wire so that it falls just above the first.

**4** Place a loose sprig between the leaves of the lower sprig of the neck wire. Two leaves from each sprig should be touching, and the stems should intersect. Open and close three jump rings **(Basics, p. 77)** to attach the touching leaves and stems.

**5** Place the remaining loose sprig to the right of the sprig at the other end of the necklace. This time, only one leaf

completes the second leaf, which will not have a center vein.

**5** About 1½ in. (38 mm) from the end of the second leaf, make a sharp bend toward the outside of the coil **(f)**. Your first two leaves should now be outside the coil.

**6** Holding the flatnose pliers vertically to your work surface, grasp the wire somewhere between the next two quarter marks, and make a sharp bend so that the wire crosses itself **(g)**. This completes the third leaf.

**7** At the crossing point, make one more sharp bend to "roll" the leaf once inside the coil **(h)**. Holding the flatnose pliers vertically to your work surface, grasp the wire at the next quarter mark, and make a sharp bend **(i)**.

**tip Make sure the first two leaves stay out of the way as you complete this step.**

**8** At the next quarter mark, make another sharp bend to create a center vein for this leaf **(j)**. Decide how long you want the center vein to be, and trim the wire at that point, cutting the completed sprig from the coil. Work as in step 2 to shape the center vein of the last leaf **(k)**.

**9** Adjust the overlaps of the leaves as desired. In the samples, leaf 1 overlaps leaf 2, and leaf 4 overlaps leaf 3.

**tip Modify the size and shape of the individual leaves in your sprigs as desired. Or, make more or fewer leaves to suit your design.**



*Lilian Chen is a renowned bead and wire artist from Bellevue, Washington. She invented the wire-bending method featured in this article. Lilian offers workshops all around the world, sharing her unique designs and unique construction methods. Contact Lilian at rhombusga@gmail.com, or see more of her work at www.pinterest.com/goldgatsbydesig/boards and www.etsy.com/shop/goldgatsbydesign. Like her on Facebook by searching GoldgatsbyDesign.*

from each sprig and the stems will be touching. Use two jump rings to secure these connection points.

**6** On a head pin, string a 5.5 x 8 mm rondelle, and make a wrapped loop **(Basics)**. Repeat with another head pin and 4 x 6 mm rondelle.

**7** Using jump rings, attach clusters of crystal pendants and dangles or other beads as desired.

### Chain necklace

**1** Make and arrange two loose sprigs as desired, and use jump rings to connect them.

**2** Use a jump ring to attach a chain to each sprig, using different lengths to create an asymmetrical focal piece. Use two more jump rings to attach half of a clasp to the end of each chain.

**3** Work as in steps 6–7 of "Wire neckform" to attach crystals to the sprigs, positioning them as desired.

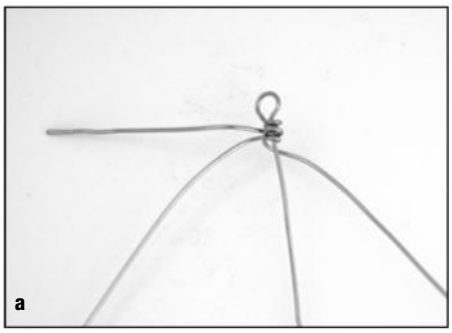


# Dreams of the Druidess necklace



Evoke an ancient mystique with Celtic-inspired figures woven in wire and Hemalyke beads.

By Dessislava Vaughan





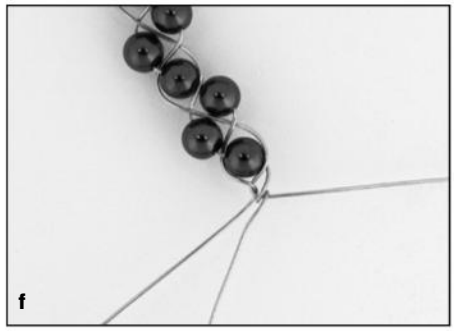











### Neck straps

**1** If desired, mark your pliers as follows to make consistent loops: Using roundnose pliers, make a 5 mm diameter loop at the center of a piece of scrap wire. Slide the loop back onto one jaw of the pliers. With a permanent marker, mark the spot on the jaw where the loop hugs the pliers.

**2** Cut a 14-in. (35.6 cm) piece of 20-gauge wire. Using flatnose pliers, grasp the wire 2¾ in. (70 mm) from one end, and bend the wire at a 90-degree angle. Make a 5 mm wrapped loop **(Basics, p. 77)** at the bend, making just two wraps. Do not trim the excess wrapping wire.

**3** Cut a 24-in. (61 cm) piece of 20-gauge wire, and bend the wire in half. Using flatnose pliers, compress the bend to make the two halves of the wire parallel. Slide the wire stem below the wrapped loop from the previous step into the bend. Make one wrap with each half of the wire below the loop, and arrange these wires so one is on each side of the wire with the loop. You now have a right-hand, left-hand, and center wire **(a)**.

**4** On the center wire, string an 8 mm round bead, and slide it up to the wraps. Bring the right-hand wire over the center wire just below the bead, and make a half-wrap around the center wire so that the right-hand wire is once again pointing to the right. In the same manner, make a half-wrap with the left-hand wire, as in **(b)**.

**5** With the excess wrapping wire from the loop made in step 2, form a spiral (Basics) to cover the wraps above the bead **(b)**.

**6** On the center wire, string an 8 mm. Bring the right-hand wire over the center wire just below the bead. Bring the left-hand wire over the right-hand wire, and position it parallel to the remaining wire **(c)**. You now have a new right-hand, left-hand, and center wire.

**7** On the right-hand wire, string an 8 mm. Bring the right-hand wire over the center wire just below the bead **(d)**. On the left-hand wire, string an 8 mm. Bring the left-hand wire over the right-hand wire, and position it parallel to the remaining wire **(e)**. You again have a new right-hand, left-hand, and center wire.

**8** Work as in steps 6 and 7 five more times, curving the overall shape of the strap, and then work step 6 once more. With your fingers, grasp the left-hand and center wires after the last bead,

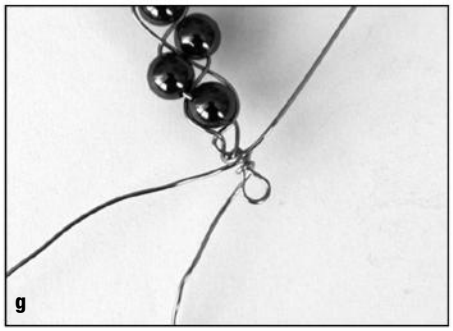
## difficulty level

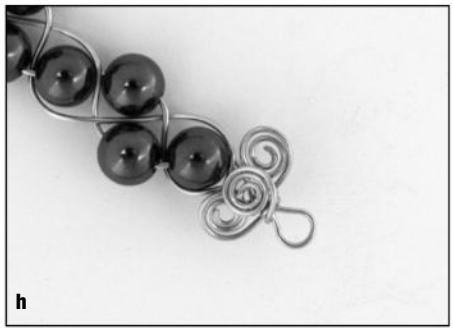


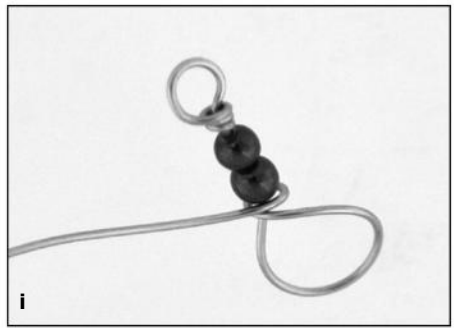
## materials

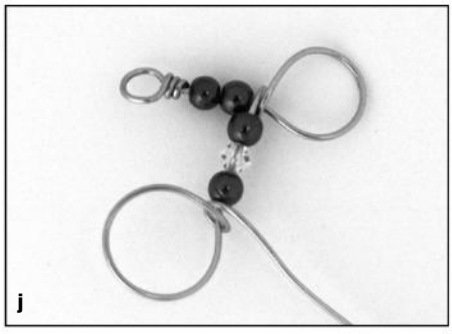
**necklace 18½ in. (47 cm)**

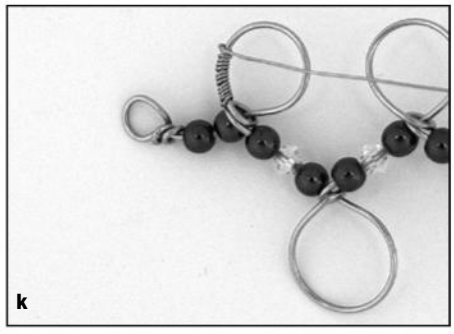
- stainless steel wire, round, dead soft
  - **9 ft. (2.7 m)** 20-gauge (0.8 mm)
  - **29 in. (73.7 cm)** 24-gauge (0.5 mm)
- Hemalyke components (www.firemountaingems.com)
  - **1** 30 mm Go-Go round pendant
  - **5** 12 mm round beads
  - **46** 8 mm round beads
  - **40** 4 mm round beads
- **21** 4 mm bicone crystals (Swarovski, crystal AB)
- **5** 7–8 mm jump rings, 18-gauge (1.0 mm), stainless steel
- **1** toggle clasp (gunmetal)
- chainnose pliers
- flatnose pliers
- roundnose pliers
- wire cutters
- permanent marker (optional)
- 10 mm and 14 mm mandrels, such as thick markers or dowels

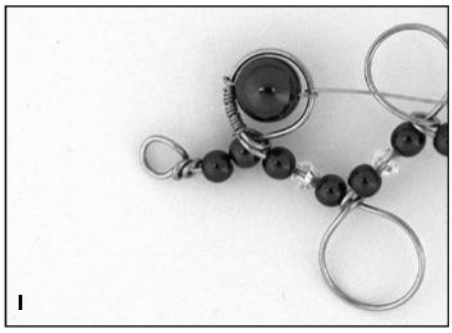

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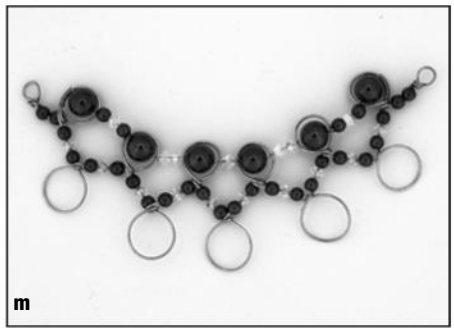

h


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m

and twist them once to secure. Wrap the right-hand wire once around the center wire, and then position it between the center and left-hand wires **(f)**. The wire you just wrapped is the new center wire.

**9** Using flatnose pliers, grasp the center wire ¼ in. (6 mm) from the wraps, and bend the wire at a 90-degree angle. Make a 5 mm wrapped loop at the bend, making just two wraps. Do not trim the excess wrapping wire **(g)**.

**10** Wrap the left-hand wire once around the center wire. Trim both the right- and left-hand wires to 1½ in. (38 mm). Form a spiral with each of the three wires, positioning them as shown **(h)**.

**11** Repeat steps 2–10 to make a second neck strap, but direct the curve of the strap in the opposite direction.

**tip For a shorter necklace, omit beads from each neck strap.**

## Centerpiece

**12** Cut a 32-in. (81.3 cm) piece of 20-gauge wire. Mark off 1½ in. (3.8 cm) on one end, and make a 5 mm wrapped loop on this end. Trim the wrapping wire.

**13** String two 4 mm round beads, and slide them up to the wraps. Hold the 10 mm mandrel to the right of the beads, pull the wire around it to form a counterclockwise loop, and make a wrap below the beads. Remove the mandrel **(i)**.

**14** String a 4 mm round bead, a 4 mm bicone crystal, and a 4 mm round. Hold the 14 mm mandrel to the left of the beads, pull the wire around it to form a clockwise loop, and make a wrap below the beads. Remove the mandrel **(j)**.

**15** String a 4 mm round, a 4 mm bicone, and a 4 mm round. Hold the 10 mm mandrel to the right of the beads, pull the wire around it to form a counterclockwise loop, and make a wrap below the beads. Remove the mandrel.

**16** Work as in steps 14 and 15 four more times. String two 4 mm rounds, and make a 5 mm wrapped loop. Trim the wire.

## Top embellishment

**17** Cut a 13-in. (33 cm) piece of 24-gauge wire. Leaving a short tail, begin coiling **(Basics)** around the first 10 mm loop in the centerpiece, starting near the two round beads and ending when the wire crosses near the center of the loop **(k)**.

**18** String an 8 mm, and make a wrap around the opposite side of the loop **(l)**. String a 4 mm round, a 4 mm bicone, and a 4 mm round, and make a wrap around the side of the next 10 mm loop, as in **(m)**.

**19** Add an 8 mm to the center of this loop as before. String two 4 mm bicones, and make a wrap around the side of the next 10 mm loop, as in **(m)**.

**20** Add an 8 mm to the center of this loop, string a 4 mm bicone, and make a wrap around the side of the next 10 mm loop, as in **(m)**.

**21** Work as in steps 19 and 18, add a final 8 mm, and then coil around the last 10 mm loop as before **(m)**. Trim and tuck the wire tails **(Basics)** at each end of the embellishment.



**Hemalyke is an imitation stone made to look like its natural inspiration, hematite (iron oxide).**

### Bottom embellishment and finishing

**22** Cut a 16-in. (40.6 cm) piece of 24-gauge wire, and coil around the first 14 mm loop of the centerpiece as before.

**23** String a 12 mm round bead, and make a wrap around the opposite side of the loop. String a 4 mm round, a 4 mm bicone, and a 4 mm round, and make a wrap around the side of the next 14 mm loop.

**24** Add a 12 mm to the center of this loop, and make a wrap around the opposite side of the loop. String two 4 mm rounds, one 4 mm bicone, and two 4 mm rounds. Gently curve the beads downward to form a swag, and make a wrap around the side of the next loop.

**25** Work as in steps 24 and 23, add the final 12 mm, and then coil around the last 14 mm loop as before. Trim and tuck the wire tails.

**26** Use 7–8 mm jump rings **(Basics)** to attach:

- 30 mm pendant to center 14 mm loop
- Neck straps to centerpiece
- Neck straps to toggle clasp.

**tip To add length to the necklace, use several jump rings to form a chain attaching the neck straps to the toggle clasp.**



*Dessislava "Dessie" Vaughan is a professional pianist and music educator. Since 2009 she has been teaching and designing jewelry, a pastime she finds most rewarding. Her family includes a sweet baby daughter and loving husband. Contact Dessie at jewelrybydessie@gmail.com, or visit www.dessislavavaughan.com to see more of her work (and hear some of her music!).*









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*Designs shown above by (from left to right) Lisa Liddy (Spring 2012), Barb Switzer (Spring 2011), Jude Carmona (Spring 2015), and Christine Wilson (Fall 2014).*

# Autumn blossom rings

Grow a garden of fall colors for your fingers in just five simple steps.

By Gabby Guset















**1** Cut three 4-in. (10.2 cm) pieces of 22-gauge wire. Hold the wires parallel to one another, and center them on a ring mandrel one size smaller than your desired ring size.

**tip The 22-gauge wire will spring back as you work with it, creating a larger ring than what you start with. In the how-to photos, watch how the ring changes from size 7 in (a) to size 8 in (d).**

**2** Wrap the wires around the mandrel until the ends cross. Use your fingers to bend the ends up at a 90-degree angle where the wires cross **(a)**.

**3** String a 22 mm lampworked glass flower over all six wire ends **(b)**. Bend and splay the ends like wheel spokes so none of the wires cross inside the bead hole **(c)**.

**4** Using roundnose pliers, make a loop at the end of each wire. The loop should touch the flower **(c)**.

**tip If a loop doesn't touch the flower, trim the end of the loop and form it again. You can also continue forming the wire around your pliers to create a small coil.**

**5** Using a plastic mallet, gently hammer the shank of the ring so that the wires lie flat against the mandrel **(d)**. Continue hammering until the ring fits around the mandrel at your desired ring size.

## difficulty level

## materials

**ring (size 8)**

- **12 in. (30.5 cm)** 22-gauge Artistic Wire, round (gold, burgundy, and natural are shown here)
- **1** 22 mm lampworked glass flower disk by Susan Sheehan (red, salmon, and brown shown here)
- roundnose pliers
- wire cutters
- ring mandrel
- plastic mallet

All materials available at www.fusionbeads.com.



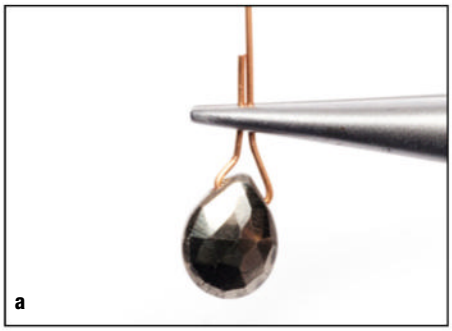
*Gabby Guset has been with Fusion Beads since September 2010. She works with seed beads, chain mail, mixed metals, metal clay, and high-end stone, but she branches out to other media (like wire!) to keep herself inspired. Her greatest creative muse is her hometown of Detroit, Michigan. The colors she chose for these rings were inspired by Copper Harbor, one of her favorite Upper Peninsula vacation spots. Contact Gabby at support@fusionbeads.com, or visit www.fusionbeads.com.*

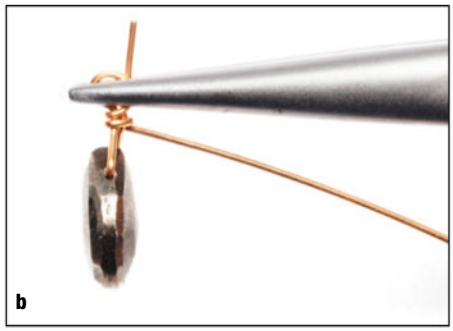
# Delicate drapes
## necklace



Suspend swags of chain from upturned head pins with surprisingly little measuring and cutting required.

By Marcy Kentz


a


b


c


d

### Wrapped briolettes

**1** Cut a 5-in. (12.7 cm) piece of 24-gauge gold-filled wire. String a 14 mm labradorite briolette so that a ⅜-in. (9.5 mm) wire tail extends from one side. Bend both ends of the wire up toward the tip of the briolette. Using chainnose pliers, pinch both wires just above the tip of the briolette to create a slight bend in each wire. The wires should be parallel and pointing straight up **(a)**.

**2** Using chainnose pliers, grasp both wires just above the tip of the briolette. Bend the longer wire over the jaws of the pliers at a 90-degree angle, and make the first half of a wrapped loop **(Basics, p. 77)** perpendicular to the briolette. Begin wrapping down around both the stem of the loop and the ⅜-in. (9.5 mm) wire tail **(b)**.

**3** Continue wrapping down around the tip of the briolette until the wraps cover the bead's hole **(c)**.

**4** Trim the wrapping wire, and use chainnose pliers to tuck the end under the wraps to prevent snagging when worn. Trim the ⅜-in. (9.5 mm) tail extending from the top of the wrapped briolette, being careful not to cut the loop.

**5** Work as in steps 1–4 to wrap two 10 mm pyrite briolettes.

### Center embellishment

**6** Cut one 18-in. (45.7 cm) and three 9-in. (22.9 cm) pieces of oxidized bronze cable chain. We'll refer to these as the long and short chains.

**7** On a head pin, string the center link (approximately) of the long chain, a 2.5 mm faceted spacer, the center link of a short chain, a spacer, the center link of a second short chain, a spacer, and the center link of the third short chain. Make the first half of a wrapped loop, attach the 14 mm wrapped labradorite briolette, and complete the wraps **(d)**.

**8** On one side of the head pin, skip a link in the long chain, and string a head pin through the next link.

**tip Make sure the chain isn't twisted. The new link should be parallel to the link strung in step 7.**

## difficulty level



## materials

**necklace 19 in. (48.3 cm)**

- gold-filled wire, round
  - **7 in. (17.8 cm)** 22-gauge (0.6 mm)
  - **15 in. (38.1 cm)** 24-gauge (0.5 mm)
- faceted briolettes
  - **1** 14 mm (labradorite)
  - **2** 10 mm (pyrite)
- **41** 2.5 mm faceted cube spacers (vermeil)
- **12** 2 mm round dangles (vermeil)
- **45 in. (1.1 m)** cable chain, 1.5 mm links (oxidized brass)
- **15** 1½-in. (38 mm) 24-gauge (0.5 mm) ball-end head pins (vermeil)
- **1** lobster claw clasp
- chainnose pliers
- roundnose pliers
- wire cutters

All supplies available at www.ninadesigns.com.

String the same pattern of spacers and chains as before, going through the corresponding links in the short chains. Make the first half of a wrapped loop, attach a 2 mm round vermeil dangle, and complete the wraps **(e)**.


e


f


g


h


i


j

**9** Work as in step 8 on the other side of the first head pin.

## Side embellishments, set 1

**10** On one side of the center embellishment, skip 11 links in the long chain, and string a head pin through the 12th link. Work the following pattern:

- String a 2.5 mm spacer
- Skip 17 links in the first short chain, and string the 18th link
- String a 2.5 mm spacer
- Skip 21 links in the second short chain, and string the 22nd link
- String a 2.5 mm spacer
- Skip 25 links in the third short chain, and string the 26th link

Make a wrapped loop, and attach a 2 mm dangle **(f)**.

**11** Working out toward the nearest end of the long chain, skip a link in the long chain, and string a head pin through the next link. String the same pattern of spacers and chains as before, going through the corresponding links in the short chains. Make a wrapped loop, and attach a 10 mm wrapped pyrite briolette **(g)**.

**12** Work as in step 11 again, but make a wrapped loop and attach a 2 mm dangle.

**13** Repeat steps 10–12 on the other side of the center embellishment.

## Side embellishments, set 2

**14** Work as in step 10, but before making the loop, hold the piece as it will be worn and check that the chains hang nicely. If necessary, adjust the number of skipped links between this head pin and the previous one. Trim the excess links from the third short chain **(h)**.

**15** Working out toward the nearest end of the long chain, skip a link in the long chain, and string a head pin through the next link. String a spacer, the corresponding link in the first short chain, a spacer, and the corresponding link in the second short chain. Make a wrapped loop, attaching a 2 mm dangle, and trim the second short chain **(i)**.

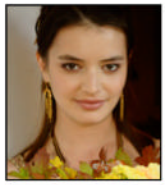
**16** Work as in step 15, but string just one spacer and the corresponding link in the first short chain. Trim the first short chain **(j)**.

**17** Repeat steps 14–16 on the other side of the chain.

## Finishing

**18** Cut a 3½-in. (89 mm) piece of 22-gauge gold-filled wire. On one end, make the first half of a wrapped loop. Attach one end of the long chain, and complete the wraps. String a spacer, and make the first half of a wrapped loop. Attach a lobster claw clasp, and complete the wraps.

**19** Work as in step 18 on the other end of the long chain, but omit the clasp and make the final wrapped loop large enough to accommodate the lobster claw clasp.



*Marcy Kentz has been making jewelry since she was 8 years old. She gets her inspiration from anywhere and everywhere, but especially from her other hobbies — painting, collaging, and bookmaking. She lives in Berkeley, California, with her guitar-strumming husband, Dave, and large black cat named Ninja. Contact Marcy at marcy@ninadesigns.com, and look for more of her work at www.ninadesigns.com and www.marcykentz.etsy.com.*

**When you see this symbol ▶, head over to www.Facebook.com/WireworkMagazine and click on "Notes" under the "More" tab to find links to videos demonstrating the techniques.**

## WIRE TECHNIQUES

### Balling up the end of a wire

Light your torch. Using cross-locking tweezers, grasp your wire, and pass it through the flame to warm the entire length. Holding the wire vertically, position the end in the point of the blue part of the flame. "Chase" the ball up the wire until it is the desired size. Quench in water if desired or allow to air-cool.

### Pickling

Pickle is an acidic solution used for removing oxides and flux from metal. Mix it according to the manufacturer's instructions, and warm it in a Crock-Pot (which you mustn't use for food again!) or in a container on a hot plate. Using copper, wooden, or plastic tongs (not steel), submerge and remove your piece as needed to clean your metal.

### Coiling

Wire can be wrapped around a mandrel, dowel, or core wire to make a coil. Tools like the Coiling Gizmo make the job fast and easy, but for small jobs, or when you're coiling onto a wire already in your project, you can do it by hand.



To make a coil, hold the coiling wire perpendicular to the mandrel or core wire. Wrap the wire around the core until the coil is the desired length. Keep the wraps close to each other to prevent gaps in the coil.

### ▶ Forming spirals

**1** Grasp the end of a wire with the tips of roundnose pliers, and rotate the pliers to form a small loop.

**2** Grasp across the loop with chainnose or flatnose pliers, and use your fingers

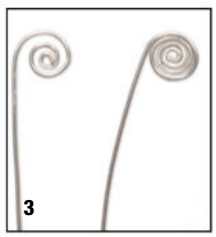






to guide the wire tail around the loop. Continue rotating until the spiral is the desired size.

**3** Leaving a bit of space between the rotations will give you an open spiral (left); leaving no space will give you a tight spiral (right).




### Trimming and tucking wire

When you finish wrapping one wire around another, use flush cutters to trim the wrapping wire close to your work. Use chainnose pliers to press down or "tuck" the very end of the wrapped wire so it doesn't stick out. Whenever possible, trim and tuck wire on the back of your work to hide the end and prevent snags.

### Twisting square wire

Twisting square wire gives it a pretty, ornate look. You'll get the most consistent results if you twist short lengths of wire (10 in./25.4 cm or less) at a time.

To twist wire, insert one end into the chuck of a pin vise or electric drill. Holding the other end of the wire firmly with flatnose pliers, rotate the pin vise or start the electric drill at a slow speed. Continue until the twist is consistent along the length of the wire.



### Work-hardening wire

For added strength, it is often beneficial to work-harden wire. There are a few ways to do this.

One option is to form the wire into the desired shape and then hammer it. If you also want to flatten the wire somewhat, use a chasing or ball-peen hammer. If you want to work-harden the wire without flattening it, use a plastic or rawhide mallet.

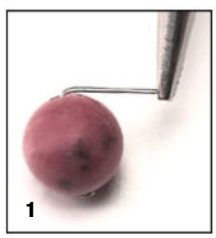
Another option is to run the wire through a pair of nylon-jaw pliers. This also straightens the wire, so you would do this before shaping or bending it.

## LOOPS AND WRAPS

### ▶ Making a plain loop

**1** If making a plain loop above a bead, trim the wire ⅜ in. (9.5 mm) above the bead. Using chainnose pliers, make a right-angle bend close to the bead.

If working with a naked piece of wire, make a bend ¼ in. (6.5 mm) from the end.







**2** Grasp the tip of the wire with roundnose pliers, and roll the wire to form a half circle.

**3** Reposition the pliers in the loop, and continue rolling, forming a centered circle above the bead.





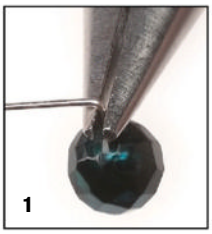


**4** This is the finished loop.

### Making a wrapped loop

**1** If making a wrapped loop above a bead, make sure there is at least 1¼ in. (32 mm) of wire above the bead. With the tip of your chainnose pliers, grasp the wire directly above the bead. Bend the wire above the pliers into a right angle.

If working with a naked piece of wire, make a bend 1¼ in. (32 mm) from the end.


1


2

**2** Position the jaws of your roundnose pliers in the bend. Bring the wire over the top jaw of the pliers.

**3** Reposition the pliers' lower jaw snugly in the curved wire. Wrap the wire down and around the bottom of the pliers. This is the first half of a wrapped loop.


3


4

**4** Grasp the loop with chainnose pliers.


5

**5** Wrap the wire tail around the stem, covering the stem between the loop and the top of the bead. Trim and tuck the excess wire (see "Trimming and tucking wire," p. 77).

### Making a set of wraps above a top-drilled bead

**1** Center a top-drilled bead on 3 in. (76 mm) of wire. Cross the ends of the wire in an X above the bead.

**2** Using chainnose pliers, make a small bend in each wire so the ends form a right angle.


1


2


3

**3** Wrap the horizontal wire around the vertical wire. Trim the excess wrapping wire. To attach this unit to another component, make a plain (p. 77) or wrapped loop (left) with the vertical wire.

## FINISHING

### Tumble-polishing

Put steel shot in the tumbler barrel. A combination of steel-shot shapes polishes crevices and contours differently, ensuring an even polish.

Add a bit of burnishing compound or dish soap enough and enough water to cover the shot. Add jewelry, seal the barrel, turn it on, and let it run for two or more hours. Pour the contents of the tumbler into a sieve over a sink, and rinse. Remove your jewelry, and dry it. Dry the shot before storing it.

### Patinating (darkening metal) with liver of sulfur

Polish your piece before patinating. (If you tumble-polish your piece after patinating, reserve the used shot for future patinated pieces; the liver of sulfur residue will contaminate non-patinated pieces.) Oil and dirt on the piece can affect the patina, so clean the metal with degreasing soap first.

Prepare a liver of sulfur solution according to the manufacturer's instructions. Dip the metal in the solution for a few seconds, and then rinse the metal in cool water to stop the chemical reaction.

For a darker patina, continue to dip and rinse the metal. Use a brass brush with soapy water to remove or modify the patina. To achieve different colors of patina, experiment with different temperatures and amounts of water to make the solution.

## JUMP RINGS

### Coiling jump rings by hand

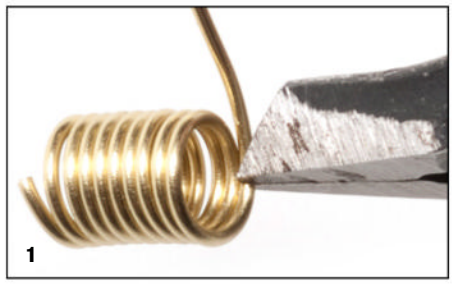
Select a wooden dowel or mandrel with a diameter that matches the inside diameter of the jump rings you want to make. Drill a hole through one end of the dowel. Insert the end of the wire into the hole, and coil the wire around the dowel (see "Coiling," p. 77).

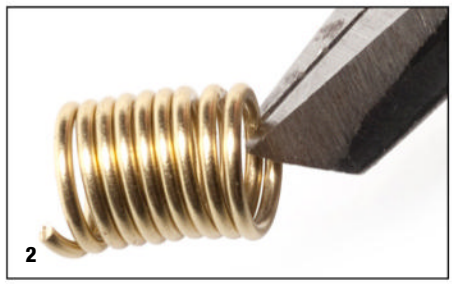


Cut the wire that anchors the coil. If you will be using wire cutters to cut the coil into jump rings, remove the coil from the dowel. If you will be using a jeweler's saw, slide the coil to the opposite end of the dowel (see "Cutting jump rings using a jeweler's saw," p. 79).

### Cutting jump rings using wire cutters

**1** Holding the flush-cut edge of your cutters at a right angle to the coil, trim the straight wire tail from each end of the coil.

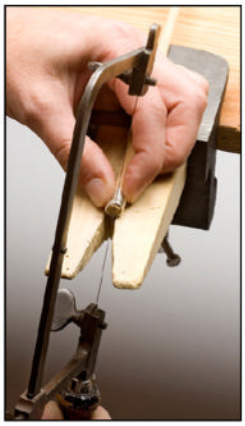

1


2

**2** Slightly separate the first ring from the coil. Holding the flush-cut edge of your cutters at a right angle to the coil, cut

where the wire completes the first ring. If you use diagonal wire cutters, one end of your ring will be flush and the other end will be pointed. To flush-cut the pointed end, flip your cutters over to the flush-cut side, and cut again so that both cuts are flush. (Because of this extra cut, there will be some wire waste, so make a few extra coils to make up for it.) Continue cutting rings from the coil.

### Cutting jump rings using a jeweler's saw

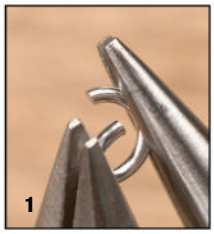


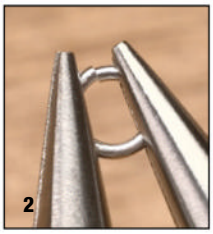
Secure the dowel against the V notch in your bench pin, and use a jeweler's saw with a 2/0 blade to cut a shallow, vertical slot at the end of the dowel to guide your blade as you cut the coil.

Hold the coil and dowel with your nondominant hand. Saw through the top of the coil, feeding it toward the slot in the dowel. Be careful not to cut the jump rings in half.

### Opening and closing a jump ring or loop

**1** Hold the jump ring with two pairs of pliers, such as chainnose, flatnose, and/or bentnose. To open the jump ring, bring one pair of pliers toward you, and push the other pair away from you. Do not pull the jump ring open sideways.




**2** Reverse the direction of the pliers to bring the ends of the jump ring back together. Because jump rings (especially those used in chain mail) tend to spring back, try to bring the tips of the ring a bit past the closed position and then bring them back together.

Apply the same technique for opening plain loops or the loops on components, such as ear wires.

### Measuring jump rings

The inside diameter (ID) of a jump ring is measured by the size of the mandrel that was used to make it. Some jump ring manufacturers use mandrels that are measured in fractional inches (such as ⅛ in.), while others use mandrels measured in millimeters, which come in quarter-millimeter increments. When choosing jump rings for a project, this can cause confusion. For instance, if the project you're working on calls for 15⁄64-in. jump rings and the vendor you're buying from sells them in fractional inches, you're good to go. But what if the ones you're purchasing are measured in millimeters? How do you know what millimeter size rings to buy?

In the materials lists of the chain mail projects in this issue, we have listed the jump ring sizes used by the designer. If, when you go to buy jump rings, you find that the supplier's measurement system is not the same one the designer used, consult the chart at right.

The top half of the chart (above, right) starts with the fractional-inch measurements followed by the actual millimeter equivalent. The next column shows the closest millimeter ring size that you will be able to purchase.

The bottom half of the chart starts with millimeter measurements with decimal-inch equivalents. The next column shows the closest fractional-inch ring size that you'll be able to purchase along with the decimal-inch equivalent.

### JUMP RING SIZES

| Ring size in fractional inches | Ring size in millimeters |
|---|---|
| 3⁄32 in. (2.4 mm) | 2.5 mm |
| 1⁄8 in. (3.2 mm) | 3.25 mm |
| 9⁄64 in. (3.6 mm) | 3.5 mm * |
| 5⁄32 in. (4.0 mm) | 4.0 mm |
| 3⁄16 in. (4.8 mm) | 4.75 mm * |
| 7⁄32 in. (5.6 mm) | 5.5 mm * |
| 15⁄64 in. (6.0 mm) | 6.0 mm |
| 11⁄32 in. (8.7 mm) | 8.75 mm |
| 3⁄8 in. (9.5 mm) | 9.5 mm |
| 1⁄2 in. (13.0 mm) | 13.0 mm |
| **Ring size in millimeters** | **Ring size in fractional inches** |
| 2.5 mm (0.0984 in.) | 3⁄32 in. (0.09375 in.) |
| 3 mm (0.118 in.) | 1⁄8 in. (0.125 in.) |
| 3.25 mm (0.130 in.) | 1⁄8 in. (0.125 in.) * |
| 3.5 mm (0.138 in.) | 9⁄64 in. (0.1406 in.) |
| 4.0 mm (0.157 in.) | 5⁄32 in. (0.15625 in.) |
| 4.75 mm (0.187 in.) | 3⁄16 in. (0.1875 in.) |
| 5.5 mm (0.217 in.) | 7⁄32 in. (0.21875 in.) |
| 6.0 mm (0.236 in.) | 15⁄64 in. (0.23438 in.) |
| 8.75 mm (0.344 in.) | 11⁄32 in. (0.34375 in.) |
| 9.5 mm (0.374 in.) | 3⁄8 in. (0.375 in.) |
| 13.0 mm (0.512 in.) | 1⁄2 in. (0.5 in.) |

* If the substituted size is smaller than the exact equivalent, you might run into space constraints if the design is snug to begin with.

### WIRE GAUGES

| Gauge | AWG | SWG |
|---|---|---|
| 16 | 1.29 mm | 1.63 mm |
| 18 | 1.02 mm | 1.22 mm |
| 20 | 0.81 mm | 0.91 mm |
| 22 | 0.64 mm | 0.71 mm |
| 24 | 0.51 mm | 0.56 mm |
| 26 | 0.40 mm | 0.46 mm |
| 28 | 0.32 mm | 0.38 mm |
| 30 | 0.26 mm | 0.32 mm |

Gauge is the measure of a wire's diameter, or thickness. There are two gauge systems that are used for wire and jump rings: The American Wire Gauge (AWG, also known as Brown & Sharpe) is usually used for nonferrous metals, such as silver and gold; the Standard Wire Gauge (SWG, also known as British Standard or Imperial Standard) is used for base metals. The diameters of the gauges are not the same from system to system, so it's important to know which system is being used to describe the wire in your project. The chart above shows the differences between the systems for a sampling of gauges.

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# Lofty ideals

## Nady Tvrdonova's wire jewelry blends old and new, a nod to a popular movement in urban living.

**By Stacy Werkheiser**

A castle, a temple, a cityscape. A single bead wired to a strip of recycled metal to evoke a "small flower in the masses of concrete." In case you couldn't tell, Vendula "Nady" Tvrdonova (pictured at right) has a thing for architecture and industry.

"I love cities, urban areas, and old factories," says Nady, who is from Prague. "Buildings are hiding life, keeping it safe."

And yet industrial isn't quite the right word for Nady's style, especially when you take in the entire body of her work. Filigrees, like the pendant on p. 38, cross over from architectural to artistic. And she coined the word "nycramé" (as in Nady + macramé) to describe her technique, which uses knots that are functional rather than decorative.

"I associate my jewelry-making style with loft living," she says in reference to old factories that have been transformed into chic apartment-style homes. "It's that permeation of industry, nature, and life. Something old and something new."

Nady's interest in wire started when she discovered it was perfect for making frames for her nycramé pieces. Then, when she wanted to incorporate filigree into her work, wire was the right choice again. Nady was only looking to express her artistic vision, and quite by accident she slipped into the realm of wirework.

But the journey has been a good one, and wire has been a good teacher. "I've learned to be more patient, precise, and focused," she says. "I've learned to keep my mess on the table rather than having everything nice looking and clean. And I've learned to admire other people's wirework, because now I see how much effort is hidden in every piece."

Furthermore, wire has introduced more beads into Nady's work space. Whereas her nycramé pieces primarily call for



seed beads, her all-wire creations allow for lampworked beads, pearls, and gemstones. Not that Nady is a bead elitist. "For me, colors are more important than carats," she points out. "Using little beads allows me to make tiny, smart details to fit the story of each piece."

Likewise, the tiny, smart details of life inspire Nady's wirework. Although her industrial-chic style takes its cues from loft living, she casts a much wider net than urban planning or interior design when dreaming up her next project. A book, a piece of artwork, even a word spoken by a friend — it's all muse to her.

"My mind is open, my eyes are looking, and my ears are listening," she says. What better way to discover the new unfolding within the old?

*Stacy Werkheiser is a contributing editor of* Wirework *magazine.*


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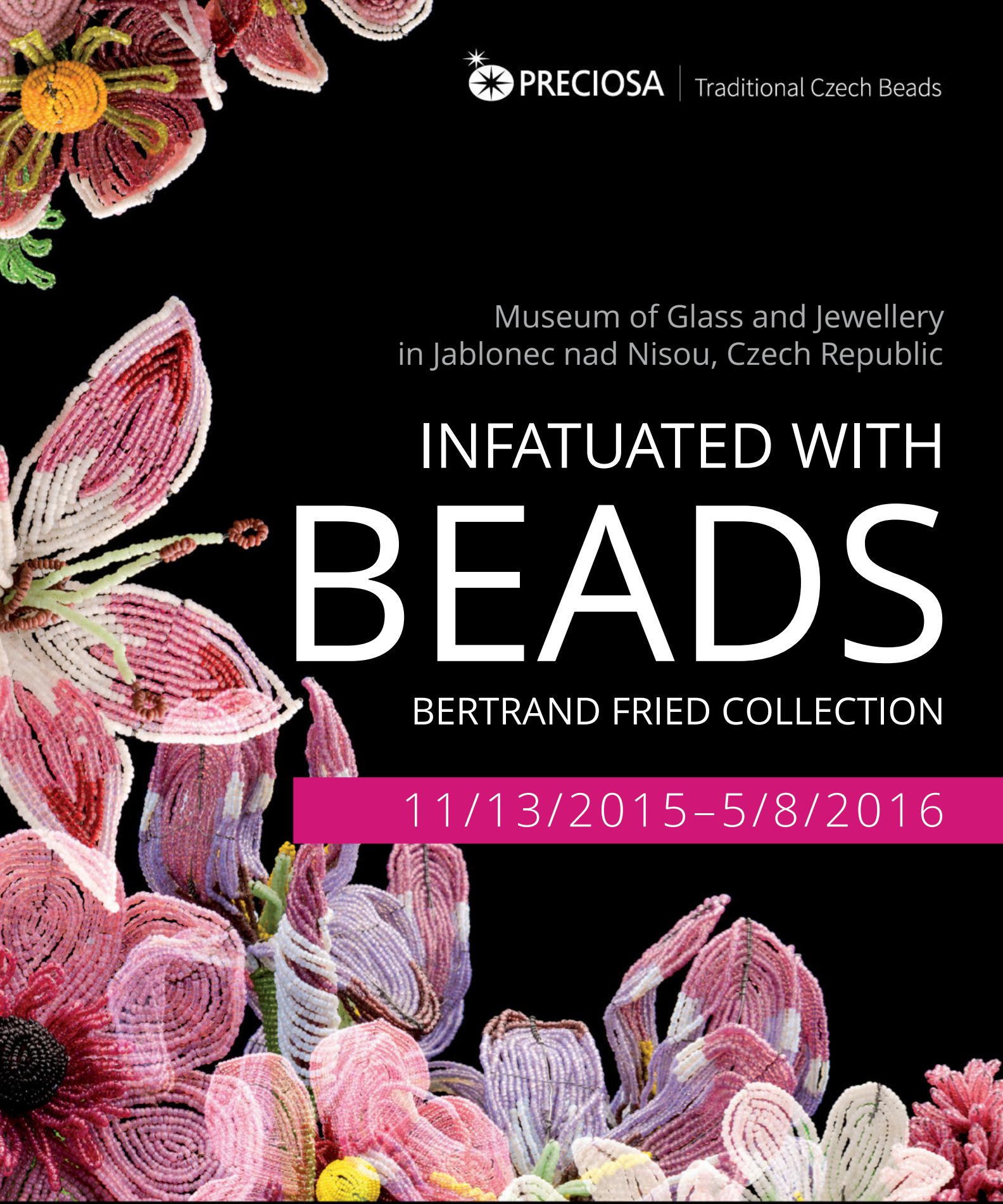
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